

DESCRIPTION OF PEKING.

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Native Works on Peking—The Rivers round Peking—Imperial Devotions—The Purple Forbidden City—The Varied Fortunes of Peking—Chinese Thieves—The Emperor's Palace—Religious Ceremonies—Temple of Emperors and Kings—Lama Monasteries—Imperial Monuments—Temples and Public Buildings—Sacrifices and Altars—Catholic and Protestant Missions—Embassies—Schools—Catholic Cemeteries—The Summer Palace—The Altar of the Sun—Ming Tombs—The Great Wall.

The native works on Peking are numerous and very full. They are deficient in maps and drawing, but contain details sufficient to satisfy the most industrious antiquary. For example, that called "Ji-hia-kieu-wen-kau" contains 160 chapters, the contents of I which will here briefly mention.

The first chapter is upon astrology, which is followed by three upon the ancient history of the city and country. It collects passages from dynastic histories and other old books. Four chapters on the beauties of Peking are filled with extracts from poetical compositions.

Twenty chapters are devoted to a description of the palace buildings, including eleven on the palace proper, one of Yung-ho-kung, a large monastery containing eleven hundred lama priests, and eight on the west park, describing all the buildings north and south of the marble bridge, all these being within the Tartar city. One chapter gives an account of the palace of the Liau and Kin imperial families; three, that of the Mongol dynasty; four detail the peculiarities of the Ming dynasty, palace, temples, and parks; two chapters then introduce the capital city in a general way; four more are sufficient to describe the imperial city; and twelve bring to an end the history of the Tartar city, or, as it is called officially by the natives, the inner city; seven more are found necessary for the Chinese city; four chapters detail the

history of the six boards—the board for superintending the affairs of the imperial family, the chief secretary's office, the office for foreign dependencies, the court of censors, the literary college, etc., in all, twenty government offices. The Confucian temple occupies two chapters, followed by three more on the ten stone drums, preserved for three thousand years, as old literary monuments. The reader then encounters the history of twelve more public boards, including those of astronomy, medicine, artillery, etc., in three chapters.

Taking leave of Peking, fourteen chapters describe the imperial parks on the west, north-west, and south, and twenty more the suburbs. The rest of the work is devoted to descriptions of the neighbouring cities, with notes on the population, the productions, the frontiers, and the treatment of various questions interesting to the antiquary.

There is a much smaller work, a manual of Peking, in eight volumes of portable size, which constitutes a valuable guide to the topography of the city and neighbourhood. It is in great part an abridgment of the foregoing work, and has some poor maps of the palace and inner and outer cities. (Chen, yuen-ch-loi) By its help, to those who read the written language, all the principal objects of interest may be visited in a month, and their uses and peculiarities understood. With a shorter time than this, the traveller

will probably receive very inadequate impressions of the city. The population of Peking, according to foreign estimate, is above a million, and by native tables is reckoned at two millions and a half; the city embraces twenty-five square miles within the walls. An ancient government with numberless ramifications of offices and duties, a resident nobility, with retainers, a colony of Manchu bannermen which, though kept on starvation allowance, is said to cost £160,000. per month, the connections of China with Tartary and the outer world,—these, among other things, tend to increase the importance of Peking. The capital of China is a city notable in itself on many accounts. Its various imperial buildings, its broad streets, the regularity with which it is laid out, its extent and populousness, the variety of costumes and equipages seen in its public thoroughfares, make it interesting to every traveller and unique among Asiatic cities. Built on a gently sloping plain, it is surrounded on three sides by a semi-circle of mountains. Westward, several broad roads lead to the Western Hills, which contain an abundant supply of coal and lime, and are reached in a few hours, being only ten miles distant from the west wall of the city. On the north-west the great road to Mongolia and Russia, after traversing the plain for thirty miles, pierces the western mountains by the Nan-kow Pass; to the north-east the road to Jehol, the Emperor's summer residence, enters the mountainous region through a long valley, and crosses the Great Wall, seventy miles from Peking. Eastward, the mountains bend from the north, bounding the plain thirty miles from the city, till they touch the great eastern road to Manchuria, which reaches the sea, 200 miles from Peking, at Shan-hai-kwan, and skirts the coast of the Gulf of Pechili as it trends eastward on the way to Moukden.

The rivers round Peking are distributed according to their situation among the astrological divinities that are supposed to dominate the earth's surface as they do human life. The Peiho on the east, commencing on the plateau near Lama-mian, passes Tungchow and takes there the name of Yü-

liang-ho, the Grain River: it is under the Blue Dragon. The water from the Western Hills, which flows from the Yü tien-shan Park on the north-west of the city, and passes through the palace gardens, is ruled by the White Tiger. The stream which, under the name Hsun-ho, comes out of the western hills and is crossed on the south-west, seven miles from the city, by the Lu-ku-chi'su bridge on the great road to Pau-ting-foo, is controlled by the Red Bird. The streams on the north take their direction and influence from the Black Warrior.

In commencing this account of Peking with geomancy, we wish to do as the Chinese do, in order to impart to it a Chinese colouring. In several works on the metropolis, after mentioning under what stars of the zodiac it is situated, native authors proceed to describe its advantages in a geomantic point of view. The province of Chihli has the sea on its south-east, and, as all nature is permeated with the influence of the Kwei-shia—the beings whose energy gives shape, contour, and character to the world—here is seen peculiarly the power of the dragon. The chain of mountains bounding the province on the right, and separating it from Shansi, denotes the influence of the White Tiger. The pillow on which Chihli reposes its head is the Kü yang pass\* to the northward. It is bounded by the Yellow River and Tsi River on the south.

Peking consists of an inner and outer, or Manchu and Chinese city. The Manchu city is forty li in circuit, or about twelve miles† It forms a square, and has nine gates in all, namely, three on the south side and two on each of the others. The wall is thirty-five feet five inches high by native measurement or about forty feet by ours. It is nearly

\* This is a celebrated historical pass leading to Kalgan and Russia. It is also called the Nankow Pass. There is an arch here of the Mongol dynasty, with a long inscription in six languages, Sanscrit, Tibetan, Mongol, Si-hia, Ougour, and Chinese.

† Length of the walls in Chinese measurement: south, 12,959 feet; north, 12,324 feet; east, 17,869 feet; west, 15,645 feet; thickness below, 62, feet; thickness at top, about 34.

as thick as it is high, and is defended by massive buttresses at intervals between the gates. The towers are ninety-nine Chinese feet in height, and are very imposing in appearance. There is one over each gate. That at the middle south gate is the highest. It formerly contained the imperial collection of Buddhist works cut on wood, consisting of about six thousand volumes; but this has been removed to a temple at the north-east angle of the city. The towers, like the walls, are built of brick, and have a large number of embrasures for cannon. Their aspect to the traveller, on approaching, is very imposing, and I have heard of European visitors dismounting from their horses on arrival, to shake hands and express their gratification at reaching so ancient a city and of so noble an appearance.

In the autumn of 1860 one of the gates of the north wall—the An-ting-nê—was in the possession of the English and French troops then besieging the city, after the three victories of Taku, Chang-kia-wan, and Pa-li-chiu. When officers of the British army saw the massive thickness of the walls, they began to doubt whether their artillery would have been able to batter them down: at least it would have been no easy task. The walls are kept in good repair, and the terreplein is well paved and guttered. There is a large semi-circular *enceinte* outside of each gate, and its wall is of the same dimensions as the ordinary wall. The *enceinte* wall of the Chien-nê, as the central south gate is called, has in it three gates; the people make use of those on the right and left, while that on the south is reserved for the Emperor. Here he passes out, borne by an elephant,† or by chair-bearers, on the 21st of December, when on the evening before the winter solstice he proceeds to the Altar of Heaven to offer sacrifice at dead of night to the Supreme Ruler of the Universe. Over this gateway is another tower of 99 feet high with its three rows of embrasures. From the bridge in front the visitor is struck with the lofty and majestic appearance

of the wall and its tower. If he ascends the wall by one of the many inclined planes which on the inside are used by the guards to mount to the top, he finds himself on a broad and pleasant promenade forty feet above the dust and disagreeable sights and smells of the city. Here is obtained on the south a fine view of the Chinese city, including the Temple of Heaven, at a mile-and-a-half's distance, and on the north is seen the palace, with Prospect Hill behind, encircled by the imperial city first, and the Tartar city outside of that. The line of the wall may be traced all round by the gate towers. On the west the Si-shan Mountains, twelve miles off, add much to the beauty of the scene in fine weather. The promenade is in places entangled by prickly shrubs, the rapid growth of which renders repairs more frequently necessary. In the watch-houses the soldiers placed as guards keep birds, gamble, and smoke, and, withal, find it hard to kill time in this quiet and elevated region. A walk for a short distance to the east or west enables the observer to notice with advantage the palace buildings.

Immediately north of the gate is a large paved square, bounded by a palisade of upright stones. North of this is the outer gate, Ta-ching-men, of the imperial city, Hwang-cheng, within which is an avenue leading to the inner-gate, Tien-an-men, a quarter of a mile to the north of it. Within this second gate (which corresponds to the Hsü-men or T'ien-men at the back of Prospect Hill) are seen the buildings of the Temple of Ancestors on the east and that to the Gods of Land and Grain on the west. The road to the palace continues between these temples half-a-mile farther north to the *purple forbidden city*, Tei kin-ch'eng, which constitutes the palace properly so-called, and covers half a square mile of ground. The towers at its four corners, the south gate, Wu-men, and within it some of the roofs in the interior, as the Tai-ho-tien, are visible, and beyond them Kin-shan, Prospect Hill, in the centre of the Tartar city. Yellow porcelain tiles cover all the buildings. Turning the eye to other portions of the city, green roofs denote

† The elephants die after a few years. They are supplied from Annam.

the residences of princes, and yellow those of imperial temples, store-houses, and some offices. Trees are planted abundantly in all parts of the city and give it a beautiful appearance in summer after rain, and later in the year when the leaves have put on their autumn colouring.

The "outer city," Wai-cheng, or, as is usually called by foreigners, the Chinese city, has walls nine miles in length and twenty-two feet high. They enclose a parallelogram nearly five miles long and two miles wide, on the south side of the "inner" or Tartar city, Nai-cheng. On the north side the wall of the "inner city" serves for a boundary. Where this terminates the outer city wall begins, first east and west for a quarter of a mile, and then south. The Chinese city wall has two gates on its northern extension, three gates on its south side, and one each on the east and west. Little more than half of this space is inhabited. Ten square miles closely packed might well accommodate a million of persons. But in fact the southern half of this space is built over only near the gates. The Temple of Heaven on the eastern side occupies more than a square mile, and the Sien-lung-tan temple, to the "Genius of Agriculture," on the west, a less space. There [are also a powder-manufactory (where there was a great explosion in 1865), a well-kept mosque, with a numerous Mohammedan population located near it, some villages, and much unoccupied ground.

There have been changes in the position of the city. In the year A.D. 937, the Liao\* dynasty made Yeu-cheu, as it was then called, their southern capital, the northern being in Tartary: the walls were twelve miles in circuit, and were pierced by eight gates. When the native Sung dynasty took the place of the Liao Tartars, the city was reduced in size and in rank, and only became a capital again under the Kin or Nü-chih Tartars. The inner city was then ten miles round, and the outer twenty-five; they lay more to the

south-west than at present. A very fine pagoda, covered with carved entablatures representing Buddhist mythology of the Sung dynasty, now situated outside the walls on the south-west, was then within the city; it is called Tien-ning-sze, and dates from about A.D. 550. There is also a temple in the south-east corner of the Chinese city, the Hwa-yen sze, which has in one of its courts a Sanscrit monument of the Kin dynasty; other inscriptions of the same period are not wanting in this locality and in the surrounding country.

When Marco Polo visited China in the reign of the Mongol Emperor Kublai Khan, he found him holding his court at Khan-balik, as Peking was then called by the Turks and Persians. It was newly built and was twenty miles in circuit, occupying a larger space than the present Peking. The ruins of the old walls remain, in the form of long mounds, two miles to the north and east of the walls as they are in our day. Some of the names of gates given by Kublai remain in use colloquially even now, just six hundred years later. In 1681 an old monument of the year 799 was dug up a short distance outside of the west gate of the palace; it had on it carved figures of the twelve hours, with human bodies and heads of beasts, and stated, among other things, that the place was distant five *li*, a mile and a half, to the north east of Yeu-cheu. Thus we learn that at the end of the eighth century the south-west portion of the modern Chinese city was the north-east portion of the city of Yeu-cheu, and that the ground now occupied by the Tartar city was outside the walls on the north-east. One of the best streets in the existing Chinese city is the booksellers' streets, called (from an imperial porcelain manufactory in the centre of it, now disused) Lieu-li-chang; it is half a mile to the south-east of the Chien-men or central gate of Peking. We know by monumental evidence that this fashionable promenade, the scene of a very busy fair, lasting for a fortnight, at every new year, and where an infinite number of precious stones, curiosities, antiques, books, and pictures, was a village to the east of the city of that time.

\* It was under the Liao or Kietan that China received the name of Cathay, still used by the Mongols and Russians and taken doubtless from the name of the people, who were a Tungus race and therefore of the same stem as the Manchus.

In 1419, about fifty years after the expulsion of the Mongols, the Ming Emperor (Yunglo) built the present south wall of Peking, half a mile to the south of the wall of Kuhlai. In 1544 the outer wall that of the Chinese city, was erected; the original idea was to carry it round the whole city, making it more than forty miles in circuit, but this scheme was not carried out on account of the great requisite expenditure. The object was to combine the ruined walls of the Nü-chih, old capital, on the south and west, with the newer walls of Kuhlai in the north and east into one vast and substantial structure, such as would suit the pride of the Chinese dynasty which succeeded to power after the expulsion of their northern enemies.

The Manchus, when, in 1644, they assumed the government, found a magnificent city ready for them. The walls, the palace, the lakes, the pleasure-grounds, they took as they found them: their plan was to improve the metropolis, not to begin it afresh. The prize of martial prowess was theirs; not the genius for practical invention, or for patient and persistent thought; this belongs to those whom they conquered, and who, by internal jealousies and divisions, and on account of yielding to the temptations of luxury, ease, and wealth, lost the honour of self-government.

When the Manchus came from Moukden and Kirin, they brought with them a mixed army of Chinese and Mongols, as well as of their own people. Emigrants in Manchuria of both these nationalities joined the rulers of their new country as mercenary soldiers. When garrisons were established in Peking and most of the important cities of the empire, there were included in the number, in equal portions, men of the three nations who had accompanied the conqueror from Manchurian Tartary. Each of the eight banners has three divisions; the banners are distinguished by colour, as the yellow, the white, the red and the blue; the separation of these into plain and bordered makes eight. The yellow banner occupies the north part of the city; the white the east; the red the west; and the blue the south. Nearly the whole space not occupied,

by the palace and the residences of princes was once owned by hannermen; but of late years they have, in many cases, become poor, and have sold their houses to Chinese. Until the last thirty years nearly the whole population of the Tartar city, except the shopkeepers, consisted of chi-jen, or hannermen, but now there is a considerable sprinkling of Chinese among them.

Beside the prefect, Shun-tien-fu, and the two district magistrates, Ta-hing-hien and Wan-ping-hien, the police of the city is placed under five members of the Board of Censors, Tu-cha-yuen, who have soldiers under their charge, and report immediately to the Emperor.

But the highest in rank and responsibility of those who have control over the municipal arrangements of the city, are the general of the garrison, the Ti-tu and his assessors. The police, amounting in the Tartar city to about twelve thousand, are subject to this yamen. Each of the eight banners has ten police officers, and attached to each of these officers there are about a hundred and fifty runners, including sergeants, etc. If you walk a mile in one of the wide streets you pass five or six police officers; the sergeants are well clothed and polite in manner, but the underlings are miserably clad and have a thievish, never-do-well appearance, suggesting the proverb "set a thief to catch a thief." Yet with this army of ragged policemen ready to pounce on the evildoer at every corner, thefts are very numerous. For a small sum the shopkeeper or householder can purchase from the police special protection but this privilege often proves of little value. The thieves are dexterous climbers, and often is the sleeper awakened by the suspicious sound of footsteps on the roof over his head. During the evening, before the inhabitants are in bed, the nimble-fingered pilferer makes his ladder of a bamboo pole, four or five yards long, and so light as to be easily carried; he ties on firmly a few small pieces of bamboo, or hard wood, as steps to his ladder; takes with him a knife in case of need, and, proceeding to the quarter where he has resolved to make depredations, mounts a roof and carries his ladder with him. If the people below

are awake, then they will probably call out and reason with him on the folly of coming to steal in their habitation, assuring him that it is not worth his while; he then goes to another house, where the inmates sleep more soundly, and where, if there happens to be no watch-dog, he may seek for plunder with a greater sense of security.

The walls of the palace are seen to advantage on the north side, across the broad moat. Between moat and wall are placed guard-houses along the whole length, facing inwards. The north and south walls are 2,362 Chinese feet in length; and the east and west 3,295 feet in length: so that the whole space is about half an English mile in breadth and two-thirds in length. No foreigner could till now, at the public audiences, examine the interior. The Jesuit missionaries formerly had access, when they performed the ceremony of prostration and entered the Emperor's service as painters, astronomers, and manufacturers of cannon. The ordinary foreign resident in Peking can only know the interior by description. The banner-men go on duty into the palace. The eunuchs of whom there are upwards of two thousand (all Chinese), come constantly into the streets and visit the foreign hospital like other people. Hence the European resident, although in his rambles he is assailed by a dozen eagers gate-keepers, should he approach the palace entrance to look at it or through it, is not without means of learning both the appearance of the interior and something of what takes place there.

At the centre south gate (Wu-men) are placed a sun-dial on the right hand, and a standard of measures (*kia liang*) on the left; both are of stone, and the measure is that of a pint. When the Emperor passes this gate the bell in the tower above is struck. When the Emperor's ancestors have a sacrifice performed to them in the Tai-mian, the Emperor's family temple, a little to the south-east of the palace gate, the drum is beaten. This also takes place when a victory is reported to the ancestors, and on this occasion a song of triumph is sung, and prisoners are brought to the temple to be shown to the spirits supposed to be looking on.

Every year, on the first of the tenth month, the almanac for the next year is taken to the palace gate and there distributed, to be sent through the empire. The almanac is printed at the office of the Astronomical Board in three languages—Manchu, Mongol, and Chinese.

Within the central south entrance (Wu-men) commences a series of gateways and high buildings, consisting of halls of various dimensions, which occupy the middle of the palace enclosure from south to north. The first is that called Tai-ho-men, a lofty triple gateway with three flights of steps to the south, and one on the east and west. When the person entering has passed this he finds himself in front of the Tai-ho-tien, the largest reception-hall in the palace. On his right and left he sees rooms which are stored with silver, skins, satin, clothing, china-ware, and tea, under the care of the "household office," *Nei wu fu*.

The Tai-ho-tien is a hall erected on a terrace twenty feet in height, and is itself a hundred and ten feet high. Its roof rests on twelve rows of pillars taken in breadth, and six in depth. Though it has two more rows of pillars than the great hall at the tomb of Yung-loh, and was first built at about the same period for the use of the same Emperor, it is not so large; but it will not be less than 200 English feet in length, and 90 in depth. It is surrounded by triple marble balustrades, carved with figures of flowers and animals, and ascended by five flights of steps. Among the balustrades are placed eighteen three-legged urns (*ting*) of bronze: these urns are a symbol of sovereignty. The nine *ting* of the Chow dynasty denoted the rule of the Emperor over the nine provinces that then existed; now the number eighteen stands for the *She-pa-sheng* (Eighteen Provinces) of the empire, as it was for many years. There are also two bronze tortoises and storks,—symbols of strength and longevity, with a sun-dial, the measure of time, and a *kia-liang*, the measure of quantity.

The Emperor comes here to receive the congratulations of his Court on New Year's Day, at the winter solstice, and on his birth-day; also when he



examines the doctors of literature, when he orders a military expedition, and on occasion of great acts of grace. He sits on a high throne in the centre of the vast and gloomy hall, facing the south, while about fifty attendants of high rank (chiefly Manchus) stand on each side. These constitute the Emperor's suite, and they enter the temple by side paths and side doors,—the Emperor himself entering by a central raised path, several feet higher than that by which his attendants enter. In front of the hall, south of the front balustrades, is the space appropriated to the nobility and officers who come to perform the act of prostration. They are arranged in eighteen double rows; the civil officers are on the east side, and the military on the west. Nearest to the hall steps, and upon them, are the princes of first and second degree, *Chin-wang*, *Chiun-wang*; with the Manchu ranks, *Pei-tsi*, *Pei-le*; followed by the five orders of Chinese nobility, —*Kung*, *Heu*, *Pe*, *Tsi*, *Nan*. These make in all nine. Then come the mandarins of nine grades. Stones are fixed in the pavement to mark their positions, and over these stones are placed copper covers shaped like mountains. Here they perform the immemorial ceremony of the nine prostrations before the unseen Emperor, who, deep in the recesses of the hall, is concealed still more completely by a cloud of incense.

When will this ancient ceremony of prostration be given up? It did not in ancient times mean so much as it now does. Abraham, when he fell on his face before the three strangers who approached his tent-door, expressed in this way his respect for his visitors. There was a time, then, when this habit was not rare among equals. It is now, for the most part, only seen among the Chinese when in the presence of the Emperor, or any document emanating from him; though they also practise it on occasions of deep emotion and distress, when a man feels humbled and earnestly desires some favour. To our view it cannot but be degrading, and it would be a sign of real progress if it could be exchanged for a ceremony indicative of more self-respect and independence of feeling.

The official rules for the reception and promulgation of a decree are an example of the fastidious decorum required by ancient usage in China. The officers of the Board of Ceremonies (*Li-pu*) and the Ushers' Office (*Hung-lu-si*) place the table in the *Tai-ho-tien*. By the Imperial Marshalls (*Luan-i-wei*) a yellow canopy and lacquered tray are placed on the pavement in front, and the vehicle for carrying the decree waits at the palace south gate; this is the *Lung-ting*,—a kind of sedan-chair with canopy of wood carved with dragons. With it is a portable incense-burner with wooden canopy, carried by bearers. The Board of Works superintends the arrangements for depositing the decree on a table at the *Tien-an-men*, which is, in fact, the south gate of the Imperial city, where it is publicly read. The reader, in court robes, accompanied by old men, proceeds to the *Tien-an-men*, and waits at the bridge to the south of it. When these preparations are completed, the Cabinet Secretaries, *Nui-ko-hio-shi*, bring the decree to the inner palace gate (*Chien-ting-men*), and it is then taken to the hall of Great Harmony (*Tai-ho-tien*, where it is placed on the east table. When the edict is there it is supposed to be the same thing as if the Emperor were there; and the mandarins perform the nine knockings of the head accordingly. After this ceremony the Chief Cabinet Secretary, *Ta-hio-shi*, enters the hall and takes the edict from the table; he carries it to the front of the temple under the eaves, and gives it to the President of the Board of Ceremonies, who receives it kneeling; and, after a moment, rising, takes it down the steps to the pavement below, where he places it on a table and knocks head to it three times. He then takes it again, rises, and carries it to the lower pavement on the south, where he places it on the lacquered tray. Officers of the Board of Ceremonies here take the tray, extend over it the yellow canopy, and carry it out of the *Tai-ho* gate; all the mandarins follow by the side gates, till the edict and the accompanying crowd of officers arrive on the outside of the Purple forbidden city. Here the edict, in its tray, is placed in the Dragon Sedan. Bearers from the Marshalls' Office (*Luan-i-wei*)

carry it, with a long row of stick, flag, and umbrella-bearers in front, led by the President of the Board of Ceremonies, to the Gate of Celestial Rest, the south gate of the Hwang-cheng,—Imperial city. Here it is carried up the wall and placed on a table upon the dais there provided for the public reading of edicts. The officers stand south of the bridge in front of the gate, and kneel while the edict is read; after which they perform in full the ceremony of knocking the head on the ground. Then the edict is replaced in the Dragon Sedan, and is borne by the bearers of the Marshals' Office, preceded by the usual array of staves, flags, and canopies, with music playing outside the Ta-tsing-men, to the Office of the Board of Ceremonies, where it is received by the President and Vice-President kneeling; and after being placed on a table it is again honoured with the nine-times repeated prostration. It is then reverentially cut on wood, and promulgated through the empire.

It is pitiful to see such extraordinary reverence paid by men to one of themselves, and to find a roll of paper wrapped in yellow cloth honoured with what may be called religious worship. The isolation of China has caused her people to remain unconscious that these degrading ceremonies are inconsistent with a just appreciation of man's freedom, honour, and duty. They are not yet aware that there is a code of relative duties far superior to their own existing in the Western world; and that, though they enjoy no small amount of popular freedom and social happiness, they have much to learn in politics and morality and would do well to give up a mass of foolish ceremonies—the legacy of ancient despotism.

Behind the Hall of Great Harmony is a lower building, the Hall of Central Harmony; it has a circular roof. Here the Emperor comes on the day before sacrificing to the earth, the sun, and moon, to his ancestors, the ancient Emperors, and to Confucius, to inspect the written prayers provided for those occasions.

Next to the Chung-ho-tien, just described, is the Pau-ho-tien, the Hall of Precious Harmony,—a building not so large so high as the Tai-ho-tien, but

capacious enough to seat a very considerable number of guests at an Imperial feast. On the last day in the year the Mongol Princes are invited to a feast here, and formerly the Korean and Loo-choan Ambassadors, if present in Peking at the time. The Emperor is elevated above his guests, who are seated at tables on the terrace in front of the hall. When he begins to eat they do so too, and when he ceases they cease also—taking just enough for ceremony, but not for appetite. When he takes a piece of bread in his hand he bites a mouthful and gives the remainder to his attendant high officers, one on each side, who receive it kneeling and with protestations of gratitude. They are men of the highest rank, and usually Manchus; Seng-ko-lin-sin, England's enemy at Takoo, though a Mongol, was in his day one of them. Each guest has a small table to himself; he just takes a bite or two, and no more: the honour of being present is enough.

The Emperor also comes to this hall on occasion of the Triennial Examination for the degree of Doctor of Literature. The candidates, who are Master of Arts from all the provinces, are examined here on the second occasion,—the first having been gone through in the Tartar city. About a hundred and fifty receive the degree at one time. This is what is called the *Fu-shi*: the first examination outside in the Masters' Hall (Kung-yuen) is the *Hwei shi*; then comes the *Tien shi*, or final examination in the Tai-ho-tien. The senior wrangler is called *Ohwang-yuen*, the second *Pang-yen*, the third *Tan-hwa*, and the fourth *Ohwen-lu*. These four receive the unexampled honour of riding on horseback from the Tai-ho-men out of the Tien-an-men, to the Board of Ceremonies.

All this is very illustrative of the high honour yielded by China to literary merit. The Emperor is chief examiner, and himself assigns the title *Ohwang-yuen* to the most worthy. He and the three other most distinguished essayists have their fortunes made, and their career in life determined by this achievement. A brilliant essay, composed with careful attention to rules, and accompanied by competent

learning, gives a man at once a good position in the civil service. Men of ability are secured for important posts; the study of books is encouraged; and throughout the empire, myriads of poor scholars are stimulated to continue cultivating literature from the knowledge of the dignity and fame attaching to those who reach the highest steps in their profession.

The entrance to the inner palace behind the great reception halls is called *Chien-ching-men*, "Gate of Heavenly Purity." In front of it are gilt lions, amusing themselves with a round ball of silk—an emblem of strength in repose if referred to the Imperial lord who resides within, or of ferocity subdued if it be understood of the unruly spirits who are coerced and tamed by the renovating effects of wise government.

Here, at the last of the gates which separate the palace from the outer world, the officers of state come every morning before day with petitions and memorials, to be present at the five o'clock audience. On the west side are offices for the guards, the cabinet ministers, the board of household affairs, and for princes. Secretaries and others, having entrée to the Emperor's rooms for despatch of business, enter by the west door. The daily audience sometimes is held in the hall called *Chien-ching kung*, but more frequently in that called *Chin cheng-tien*.

Feasts are sometimes given here, for example, to the princes once a year. The Emperor Kang-hi, on occasion of the fiftieth anniversary of his accession, entertained 1,000 old men here under tents in the courtyard; they were all 60 or more years old, and were chosen from all ranks, from that of princes with hereditary rank down to the common people. His children and grandchildren waited on them. His grandson Kien-loong followed this example, but the guests were required to be above ninety years of age.

Near this hall is the cabinet, *Kiunt ki-c'hu*, where the Emperor usually sits at morning audience from 5 A.M. to 8 A.M. The forty or fifty courtiers kneel on both knees to salute the Emperor when he comes, which is intimated by the eunuchs saying

"Whisht." Anyone that is called for enters the hall, and speaks on his knees before the Emperor and Empress-Dowager; the latter being concealed by a curtain. The chief members of the imperial suite are the four *Kwo shi amban*, "great followers," who stand beside the Emperor on all state occasions. Tea is served at 5 a.m. every morning before this audience. Breakfast is served at eight, tiffin at half-past two, and dinner at six. At one of these meals the same dishes are brought every day, at the others variety is allowed.

There is no one more a slave to etiquette than the Imperial master of 400 millions of men. Everything connected with his daily life is arranged for him by certain understood rules, most of which, indeed, are carefully compiled and printed in the "statute laws of the dynasty," *Ta-tsing-hwei-tien*.

Rigid adherence to regulations characterizes Peking society, not only in the court but in the private and public life of all the rich and noble families. Hence the seclusion of women, who cannot leave their homes but for funerals, weddings, and occasional formal visits. These women are, many of them, intelligent, inquisitive, and highly susceptible of enjoyment, but they are ruthlessly immured in their homes, and society places her ban on any extension of their liberty.

On the east side of the audience hall is a building where are preserved the engraved blocks and old copies of many ancient works belonging to the first period of the art of printing. They are 400 in number, and range from A.D. 1000 to 1640. On the west side are a room for entertaining guests to tea on certain occasions, and a hall where the tablets of the sages of antiquity, and of literature, are honoured. Here, too, is the Emperor's studying apartment, where the princes, when young, receive their education. Behind the hall of audience is that called *Kiautai-hung*, where the state seals are kept. The oldest is that said to have belonged to Tsin-shih-wang, B.C. 240.

We have now come nearly to the end of the central range of yellow roofs stretching from the Chien-men to Pro-

spect Hill. There only remain a hall called *Kwun-ning-kung*, or that of "earthly repose," behind which is a gate leading to a garden, and in the north is *C'hin-an-tien*, "hall of reverential repose," where the spirit of the Black Warrior, or god of the north, is installed for worship. Near this is a select library for Imperial use.

Here we reach the back of the palace and the gate leading to Prospect Hill. If we followed the written descriptions further, the residences called *Tung-kung* and *Si-kung*, the latter occupied by the Empress-Dowager might be mentioned: they are on the left and right of the central range. The Emperor lives on the west side, in the inner palace,—that is, in the north-west quarter of the Purple forbidden city. From the marble bridge which crosses the lake may be seen, on the north-west side of the palace, some yellow roofs between the palace wall and great central buildings, *Tai-bo-tien* and *Pan-bo-tien*. These indicate the region of the palace now referred to.

On the south-west of these buildings are the portrait hall and printing-office. In the former the portraits of all past Emperors and Empresses, from Fuh-hi downwards, are preserved, with those of statesmen and learned men: this gallery is called *Nan-hiün-tien*. Behind it are the ruins of the printing-office *Wu-ying-tien*, burnt down in July, 1869, where the Emperor's poetry and all Imperial books were cut on wood and printed. He may well be highly educated, and have a poetic genius, for his rhythmical effusions will all be *respectfully printed* and handed down to posterity. Some of Kien-loong's verses were good; he had a taste for grandeur in architecture and variety in ornament. But ordinary Imperial verse only loads the shelves, and is suitable for those who are proud of having imperially bestowed tablets suspended in their entrance halls, with a note informing the reader that an Emperor wrote the inscription with his own hand. Great is the gratification felt by the mandarin of high rank when, on his birthday, or some auspicious occasion, he receives on his knees from his Imperial master or mistress a tablet, inscribed with some commendatory sentence, or with

the character *Fu*, "happiness," and deep will be his gratitude and reverence when, he conveys it to his home, and elevates it to the most honorable position among his family treasures.

Literature is more nobly represented on the east side of the palace in the south-east corner, where is found the great library, in the gallery called *Wen-yuen-ko*. It was designed by the Emperor Chien-lung; the books are in manuscript, and constitute a selection of Chinese literature of the most valuable kind. The plan of arrangement is a copy of that used in the celebrated Niugpo Library. *Tien-yih-ko*; the *Wen-yuen-ko* Library is usually known as *Si k'ü*, "the four libraries," because it exists in quadruplicate in this and the other three Imperial residences at *Yuen-ming-yuen*,\* *Je-ho*, and *Mouk-den*.

Near it is a hall called *Wen hwa-tien*, where the *King-yen*, or "Feast of the Classics," takes place in the second month of each year. On this occasion noted scholars explain the classical books before the Emperor. A little further to the east is a hall called *Chwen-sin-tien*, where learned men and the Emperor's personal tutors are sacrificed to.

A great variety of beautifully printed works have issued, at times, from the ill-fated *Wu-ying-tien*, the blocks of which are now destroyed. The Emperors of the present dynasty have been magnificent promoters of literature. Many copies of their works have been destroyed with the printing-blocks. Near it are schools for Turkish and Thibetan, where a limited number of pupils are taught those languages for the public service. The two Turkish teachers belong to the mosque and colony of that race, to the north-west of the Board of Punishments. These schools were founded 120 year ago, when Kien-loong married the widow of a Turkish prince from Kashgar. By her he had a daughter who lived to be married, but died without bearing children, and the tie effected by this marriage between Turkey and China was thus dissolved.

\* The Library at *Yuen-ming-yuen* was destroyed, with the hills and temples of that magnificent imperial residence, in 1860.

The Thibetan teacher is a Lama sent for the purpose by the Dalai Lama from Lassa. The schools—in existence last century—for the Burmese and Newara languages, do not appear to be in operation at present.

On the west side of the palace is the park called *Si yuen*, "west garden." Its boundary wall is three miles round, and it includes a large lake. Here was formerly the palace of the Mongols. There is a narrow strip of houses, with a street lying between it and the palace. In this street are temples to the rulers of rain and thunder, corresponding to two temples to wind and clouds on the east. The inmates of the palace have access to the lake by the north gate or the west gate of the "Purple forbidden wall." The Emperor, when he prays for rain in the Ta-kau-tien, leaves the palace by the north gate. In the year 1869, the Cochin-Chinese ambassadors, who arrived then for the first time since the Kwangsi rebellion, were instructed to come to the space outside of this gate, in order to have a glimpse of the sacred person of their lord paramount in passing; as he went by in his sedan, they prostrated themselves at a sufficient distance. The Emperor turned to them, and called out in Manchu, "*Il'i*" ("rise"), and so passed on. Such was the reception they received, and which they would be expected to regard as a high honour and privilege. The Ta-kau-tien, to which the Emperor was going to worship on that occasion, is passed on the right by the visitor to the park. It looks out on the moat: its outer quadrangle has gateways on the east, west, and south; that on the south is flanked by two yellow tiled ornamental towers; the east and west entrances are under ornamental archways. Outside of each is a stone on which is inscribed in six languages; the usual order for all passers-by, officers or people, to dismount from their horses. The chief idol is the Tanist god, *Yu-hwang ta ti*, who, as a

‡ At first, Chinese, Mongol, and Manchu were enough; but when the conquests of Kang hi and Kien-loong added Turkestan, Western Mongolia, and Thibet to the empire, Calmuck, Turkish and Thibetan were engraved at the back of the stone.

nature god, is supposed to send or withhold rain. Sometimes the Emperor orders Tanist priests to come here from the Temple of Light, *Kwang-ming-tien*, to perform, for several days in succession, a service for rain; at the back is a circular pavilion, roofed with blue tiles, an imitation of the colour of Heaven.

Leaving this temple and proceeding through a gateway, the visitor in the west park sees in front of him a round high wall over which hang the branches of a large white pine and other lofty trees; this is the Twan-ch'eng. Within it is a temple called Cheng-kwang-tien, dating from the times of Mongol rule. In front of it is a large urn of earthenware for fish. It is a relic of the Mongol period, and is two feet five inches high. It was lost, but recovered from a Tanist temple in the west city, where it had been regarded as of no account, and was used to contain vegetables at the kitchen door. It was bought for the Emperor for 1,000 taels (£330 of English money).

The public path skirts this wall, and crosses the lake by a handsome marble bridge, from which the view is charming. Fresh from clouds of dust, the traveller emerges on an elevation, where he is entranced by a lake with winding shores, everywhere wooded or decorated with marble structures and gay temples. On the north side is a hill on an island called Kiung-hwa-tau, capped by a white pagoda or dagoba. Here there is an altar on the hillside to the originator of silk manufactures and to the presiding genius of the silkworm; the altar wall is 1,600 feet round, and the altar itself forty feet in circuit, and four feet high. Round it are mulberry trees, and near it a tank for washing the worms. The Empress comes here annually to feed the silkworms, which are kept in a house suitable for the purpose; she thus sets an example of industry to the working-women of the empire.

Part of the stones of this hill were brought from a mountain in Honan province by the Kin Tartars. Hence a tradition has floated from mouth to mouth, among those little careful of

Tuan  
Ch'eng.

Marble  
Bridge.

Dagoba.

Ta Kao  
Tien.

facts, to the effect that the whole hill had been brought from Honan.

At the north end of the lake are some buildings under the charge of the priests of Chan-t'an-si, an adjoining Lama monastery. Here are seen in one high building a colossal Buddha, about sixty feet in height. The figure is Maitreya, the coming occupant of the throne of the world's teacher. In another building is a representation in stucco and wood-work of the Paradise of the Western Heaven. To see these buildings Mongol visitors are admitted in the winter. For a few months, some years ago, Englishmen were admitted, but it became known to the princes, and an order was sent not to open the gates to the men from the west.

In the Chan-t'an-si are placed, in certain galleries, some indecent figures, which the more respectable Lamas do not much like to be asked about. They are also found in other Lama temples in Peking. Tibetan Buddhism is responsible for the first introduction of these figures into China in the period of the Mongol dynasty. The Confucianists at the time raised an outcry against the immorality of this practice; but they did not succeed in checking it, except in regard to Chinese Buddhism, which never adopted the custom.

In the time of Macartney's embassy there were boats on the lake, and the imperial *cortège* was rowed on some occasions from one side to the other. Afterwards by deposit from the western bill the lake grew too shallow for boats. But it has now been deepened once more. The part to the south of the bridge is larger than that to the north. On its banks, among other buildings on the east side, is the Ying-tai, and the hall called Wan-seng-tien, where, when the Emperor so appoints, foreign Princes and Ambassadors are entertained. Here, in 1874, when the last Emperor came of age, and took the government, the Ambassadors from Europe and America were received. A compromise, amounting to an omission of the three kneelings and nine knockings, could be more conveniently carried into effect here than in the palace, where the new year and birth-day ceremonies are performed.

At another building in this part of the park are to be seen eleven bells of the Chow dynasty, found buried in the earth in Kiangsi province in the middle of last century, and, consequently, above 2,000 years old.

On the west side of the lake there are performances, on certain occasions, by candidates for military distinction in archery and riding. The building where the first audience granted to the foreign ministers took place was the Tsi-kwang-ko, "gallery of purple light." It is a building appropriated to feasting the Mongol Princes and Chinese Ambassadors at the new year. When, in 1865, the new French church was completed, its two handsome and lofty towers overlooked the grounds of the west park in this place. By ascending the staircase of one of the towers, it would have been possible to see the ceremony at the new year. The Chinese Government elevated the wall next the cathedral to twice its former height, from fear of a bad influence. The Chinese, firm believers in geomancy, particularly dislike high buildings of foreign construction. These are supposed to be conductors of the evil energies of the mischievous demons who inhabit the air. They interfere with what is called the *fung-shui*, and will bring misfortune on neighbouring houses and their occupants. Even in the street, on the north side of the church, where princes and courtiers pass to the morning audience with their suites, it was thought necessary, also, to build a high wall to ward off the dangerous influence. These high walls are a conspicuous monument of the foolish superstition of the Chinese Government at the present day. The French Church has since been purchased for Taels 300,000 inclusive of the organ and fittings.

North of the palace is Prospect Hill, Ching-shan. It is supposed to be a protection to the *fung-shui* of the palace, to which it acts as a mound on the north side does to a grave, keeping from it evil influences. The hill has five prominences, each of which is crowned with a Buddhist temple, having idols in it. The park round it is about a mile in circumference. The last of the Ming Emperors, unable to escape from his

Mei  
shan

Big Buddha

enemies, hanged himself on a tree in the eastern part of this park.

Previous to removal to the imperial cemetery, the coffin of each deceased Emperor is placed for the time in one of the buildings of this enclosure.

Native traditions say that, some centuries ago, a large quantity of coal was placed under this hill for use in case of the city ever needing to be shut up. It is, therefore, called *Mei-shan*, "Coal hill." The hill is half a mile in circuit, and the enclosure fully a mile. It was measured in the Ming dynasty, and found to be 147 feet high, with a slope of 210 feet. It is not, then, quite half so high as Arthur's Seat in Edinburgh.

On the south of the palace, in a part inaccessible to foreign visitors, are found one of the most important altars and one of the most important temples of the imperial dynasty, the *Tai-miau* of the east, and the altar to the spirits on the land and grain on the west.

The enclosure of the *Tai-miau* is south-east of the Emperor's residence. It is 2,916 feet in circuit, or more than half an English mile. The temple is appropriated to the ancestors of the Emperor. It is his family temple, and occupies the most honoured position of all religious structures, except the Temple of Heaven. To be on the south, and also on the east of the palace, is the summit of honour. Thus the Temple of Ancestors is more thought of than any temple, except that of heaven, which is placed immediately in front of it, at the distance of a mile and a half in the Chinese city. The *Tai-miau* has a front, a middle, and a back hall. In the front hall the members of the imperial clan worship at the end of the year. In the middle hall are kept the tablets of the Emperors and Empresses of the imperial line. In the east and west halls are placed tablets to Princes and meritorious officers, and in other side-rooms are preserved the sacrificial vessels. At the conclusion of wars an announcement is made in this temple to ancestors, as also at the *Kwo-tsi-kien*, to the spirits of Confucius and the *literati* there worshipped, of victories won and new territories acquired.

In a building near the *Tai-miau* is the Record Office, where genealogical tables, important documents, and ad-

resses of exhortation by the Emperors are preserved. When the portrait of the present Emperor's uncle was sent to Moukden lately, it was accompanied by a copy of the genealogical tree, the "important instructions," and the chronicle of his reign. They were taken from this office. The important, or holy instructions, consist of the addresses which the deceased Emperor formerly delivered to his great officers, clansmen, and children, in regard to their special duties.

The attachment of the Chinese to antiquity has led them to retain old customs with extreme nicety of imitation. The principal imperial temples now found in Peking had their counterpart in the period of the Classics. For example, the altar to the spirits of land and grain, *She-tsih* on the west of the *Tai-miau*, and in front of the palace, is imitated from the practice of the Chow dynasty, 1,000 years before our era. At that time it is said that the great sage Chow-kong, when setting apart a site for a new city on the Lo river, offered two bullocks to Heaven outside of the city, and to the spirit of the land within the new city. The custom has been ever since retained. *Keu-lung*, Minister of Works to the ancient Emperor *Chwen-hü*, was long since made into a divinity to be worshipped as the god of land, and *Hou-tsih*, ancestor of the Chow imperial family, was appointed to be worshipped as god of grain in the same way.

The altar is fifty-two feet square, and four feet high, faces the north, and is built of the favourite white marble which has been so plentifully brought to Peking from the western hills. The terrace is laid with earth of five colours, arranged according to the ordinary Chinese distribution of the five colours among the cardinal-points: blue is east, red is south, black is north, white is west, and yellow is central. The inner wall is 764 feet long, and is built with different coloured bricks on each of its four sides, according to position.

In the *She-tsih-tan* of the Yuen dynasty there were two altars, one to the spirit of land, and the other to the spirit of grain. They were within the

present *Ping-tse-men*, on a site now occupied by houses.

It may be remarked here that the altars represent the most ancient Chinese religious worship. They are, first, the *Tien-tan*, or altar of heaven, on the south of the Tartar city, but enclosed within the wall of the outer city; second, the altar of earth, outside the north gate; third, the altar of the sun, beyond the *Chi-hwa-men* gate on the east; fourth, the altar of the moon, outside the west wall; fifth, the altar to *Sien-nung*, the ancient Emperor who first taught the people agriculture; sixth, the altar just described, to the gods of the land and grain.

The sacred buildings called *Miau* are next in importance. There is the *Tai-miau*, that to ancestors; the *Wen-miau*, to Confucius; the *Ti-wang-miau*, dedicated to the Kings and Emperors of all dynasties, and containing tablets inscribed with their names. The *Tai-miau* represents the second stage of the ancient religion when the house succeeded to the altar, and the worship of deceased men, including ancestors, kings, and wise men, was added, with the use of tablets, to the earlier worship of the powers of nature. The third period was that of the simultaneous growth of the Buddhist and Taoist mythology and worship, when the monastery was introduced by the Buddhists, with its idols, consisting of real and imaginary Hindoo philosophers and ascetics, and its resident fraternity of professed priests forming a worshipping choir. The *si*, the *tang*, the *an*, and the *yuen* are varieties of the Buddhist monastery. The *kwan*, the *tien*, the *koh*, and the *main* are Taoist; of which the *kwan* is monastic, and the other terms denote buildings of various sizes for the worship of Taoist gods.

In the *Hwang-cheng* we find, inside the *Tung-ngan-men*, a Lama monastery, inhabited by Mongol Lamas reading the Buddhist liturgical books in the Mongol language. It is called *Mahakala-miau*. The word *Mahakala* means "great black spirit." This temple was once the residence of a hereditary prince, *Jui-tsin-wang*, who now lives in the neighbourhood of the observatory. Its anomalous name seems to owe its origin in some way to this peculiarity in its history, for, as a

Buddhist institution, it should not be called *Miau*. It is the only monastery in Peking where the Lamas are obliged, by the rules of the place, to read prayers in Mongol.

A mile to the north of this temple is *Sung-chu-si*, where about a hundred Mongol Lamas have excellent quarters provided. Here there is a shop for the sale of Mongol and Thibetan liturgical books. They are cut on wood and printed on thick paper, in long strips, piled one over the other in Hindoo and Siamese fashion. They are sold in yellow covers to Mongols visiting Peking in the winter, and for use in the Lama monasteries. Among them are the "Adventures of Gesser Khan," a celebrated Tartar hero: a book which has in it some amusing comic scenes, a fact unique in Buddhist literature. There are also dictionaries for learning the Thibetan language, and some poetry constructed on the principle of alliteration, as it is employed in Tartary.

The gate north of Prospect Hill is called, in common parlance, *How-men*, the hack gate. Outside of it is the office of the *Ti-tu*, or governor of the city, and also the drum and bell tower.

One of the five large bells of Peking is here suspended. A view of it may be seen in Kircher's "China Illustrata." In a letter there cited, Verbiest says this bell is 120,000 lbs. in weight, while the bell of *E-fart*, "the queen of bells," is but 25,400 lbs. in weight. It is twelve cubits high and ten cubits eight inches wide at the mouth. The metal is nine inches thick.

The Emperor *Yung-lo*, so celebrated for his magnificent undertakings, caused five bells to be cast, all of about the same weight—namely, 120,000 lbs. *avoirdupois*. One is in the palace beside the *Tai-ho-tien*; another was cast with the entire text of a long Buddhist liturgical work, and is hung at a temple outside of the north-west angle of the Peking walls; a third is here; and the other two are in certain temples. This bell was formerly swung on an open scaffolding. By *Kien-loong*, a century and a half ago (1740), a building was erected to shelter it. In the stillness of the midnight hour its deep mellow tone is heard at four



miles' distance, throughout P king, as it strikes the watch. The Chinese bells are more cylindrical and less conical than the European. This, Verbiest remarks, renders them superior.

In the drum-tower, incense-sticks, to mark the hours for the drummers, were formerly supplied from the Board of Astronomy, and may be so still. One would think a good clock would serve much better; but in China customs that ought to be obsolete are blended with science in a singular way. To the west there is an open space, a shallow lake, and to the north-east, an avenue of willows leading to Prince Kung's residence; and about a mile further, is the temple where Sir Harry Parkes was confined in 1860. It is called the Kan-miau. It was built in the sixteenth century by a eunuch. The date of imprisonment of Sir Harry and Mr. Loch is still to be seen on the walls in the handwriting of the captives, September 29th to October 7th. Heng-chi, who showed such kindness as he could to the prisoners, lived in the neighbourhood, and they were placed here that they might be near his residence. He continued to maintain friendly relations with foreigners, till his death.

Our survey has now brought us to the north-west quarter of the city. Here is the old palace of To-to, a learned and influential Mongol statesman of the Yuen dynasty, author of the "History of the Kin Dynasty," and other works. The building is now a large temple, where a busy fair is held on fixed days, six in each month. It is occupied by Buddhist priests, and is called Hu-kwo-ai.

Passing westward by the Si-ti-pai-ku, or "four ornamental arches of the west," spanning as many broad streets which here meet, the visitor comes in sight of the Ti-wang-miau, or "Temple of Emperors and Kings." It was founded during the latter half of the Ming period, in the sixteenth century. In it are placed tablets to all good emperors from the most ancient times to the present. Tyrants, enemies to literature, and usurpers are not allowed a place there. The Mongol Kublai, Marco Polo's patron, was at first admitted by the Ming, and retained against the opinion of censors, but was

afterwards sacrificed to the prejudices of a more successful memorialist. This brings to mind the question once eagerly debated, "Shall Cromwell have a statue?" But, as in the British House of Parliament the claims of great genius and the resolute achievement of a noble destiny found recognition, so Kublai's right to a place among China's sovereigns was allowed by a new dynasty. The Manchus added the founders of the three Tartar dynasties, Liao, Kin, and Yuen; and of the Chinese dynasty, Ming. They also honoured in the same way Kin-shi-tsung, the best of the Nu-chih Emperors, their own ancestors, and assigned positions to two good officers of the Liao, Kin, and Ming dynasties. The great conqueror, Ghengis Khan (Ch'eng-kia), founder of the most extensive empire the world ever knew, was also added to the list, though he was not much in China, and kept his Court at Karacorum, not far from Urga, to the south of the Baikal Sea. The rule as to the admission of tablets in this temple, is that all past Emperors should have them, except the vicious and oppressive, with those who have been assassinated, and such as have lost their kingdom, although it should be by no fault of their own. It is thought that in this way the judgments of history should be acknowledged and her lessons perpetuated.

Near the Ti-wang-miau is the Pai-tai-ta-ssu t'ai-tai, a large Lama monastery, founded 700 years ago in the Liao dynasty. There is a conspicuous white dagoba here, under which are buried twenty beads, 2,000 clay pagodas, and five books of Buddhist charms. Kublai, who was devoted to Buddhism, spent much gold and quicksilver in gilding the images and walls of the temple. Under the Mongols the buildings were much used for transacting public business. On the west side of the city, beside this dagoba and that on the island hill in the west park, there are three small pagodas, two of which are erected as gateway towers in front of a temple to the south-west of the palace. A few years since a censor advised the Emperor to build a new astronomical observatory to the south-east of the palace, in a position corresponding to these two pagodas, in order that a

favourable geomantic influence might be established for the eastern side, similar and supplemental to that of the pagodas on the western.

*Yung*  
*Ho-kung*  
The Yung-ho-kung is at the north end of the eastern half of the city. It is a Buddhist temple, for lamas, mostly Mongols. They are divided into four classes according to subjects of study. About three hundred receive instruction in metaphysics or the doctrine of "the empty nature"—in Mongol, "*hogosen chinar*,"—that is, the non-existence of matter, beings, and things,—with such explanations as are requisite to reconcile the observed differences in nature and qualities of things with this otherwise incomprehensible doctrine. Three hundred more study the Tantras in Tibetan translations. They form the second part of the Ganjur collection, and treat of the Buddhist priest's personal action as an ascetic, with devotional rituals, and charms for invoking the aid of the Buddhas and the divinities of Sivaism. To these are added the mystic Yoga, in which the hermit's reveries are reduced to a system, with complicated ramifications. This course of instruction is called "*Undusun soragal*," or "*Dandara*." The third course is attended in this temple by more than 200 pupils. It treats of Astronomy and Astrology, according to the Hindoo system as taught in Thibet. The fourth course is Medicine. There are about 150 pupils. During the last few years the gatekeepers of this lamasery have refused to admit foreign visitors.

Including Mongols not arranged in these four faculties, there are usually in this monastery from 1,300 to 1,500 lamas. It is ruled by a Gegen, or living Buddha, who is usually a Thibetan. He resides in the south-west portion of the monastery, where some lamas of the same nation also have their domicile.

The Yung-ho-kung was once a Prince's residence, and was inhabited by the son and successor of Kanghi. When he became Emperor he gave his palace to the lamas, and was a favourer of Buddhist doctrine so far as a Confucianist may be.

The Emperor is visitor of the institution, and nominates a Cabinet Minister to take charge of communications with the Gegen. The Gegen

when he dies is buried at Wu-t'ai-shan, in the province of Shan-si. This celebrated spot, one of the oldest Buddhist establishments in China, is distant seven or eight days' journey from Peking. At the head of it is a Thibetan Gegen, or "living Buddha."

The buildings of the Yung-ho-kung are very imposing. A broad paved space leads to the front from the south gate. On each side of this space are the dwellings of the lamas, the greater part of which are arranged in regular rows of streets and lanes. At the hour of prayer they are seen issuing in crowds from their cells, habited in yellow stoles. Passing a gateway, they cross the court of lions where are seen two bronze lions, the colossal animals which, with fine old trees, ornament the front of the hall of the *Deva Rajas*. Farther on in the principal court is a large square monument of marble inscribed with the history of Lamaism. Its rise in Thibet, in the Ming dynasty, and subsequent fortunes are sketched. This narrative is in four languages, Chinese, Manchu, Thibetan, and Mongol, each occupying one face of the stone. Before it is a bronze incense-urn eight feet high. At the south-west corner of the court hangs on the wall a picture of the Universe, according to the opinions of the Thibetan lamas. The world is held by the four-clawed feet of a huge sea-monster, a crocodile or sea-calf with three eyes. The six paths to the Nirvana are here painted: Buddha at the north-west side points to the sun, and thus the sorrow and joy of life are set before the lama as he adjusts his robes when about to enter the chanting-hall for service. It is called the "Wheel of Sansara," the deceptive ever-changing world of the Buddhists.

They sit, when performing service, on low cushioned stools or benches, facing east and west, in rows. Some among them sing a deep bass note in D in accompaniment to the Gregorian-like chant of the greater number. This is an accomplishment learned in youth when the voice is breaking. The idols in the lama temple are the same as in the Chinese, with a few exceptions. But the lamas are fond of using Thibetan pictures of Buddha, which in some of the halls take entirely the

place of images. The personages painted all belong to Northern Buddhism, in which Kwan-yin, the "goddess of mercy," and Amitabha Buddha of the western paradise, are favourite objects of adoration.

At the north end is a lofty building in which is a colossal image of Maitreya, the coming Buddha. It is seventy feet high, and is made of wood. The traveller ascends to the head of the image by several flights of stairs. The coronet he wears is that of Bodhisattwa, with several angular projections turned up at its circumference. This indicates that he has not yet attained the dignity of Buddha, who wears a skull-cap embossed with inverted shells. A lamp over Maitreya's head is lit when the Emperor visits the temple, and a large praying-wheel on the left hand, reaching upward through the successive stories of the building, to an equal height with the image, is also set in motion on that occasion. The whole series of buildings, inclusive of the Emperor's private apartments, is called commonly Yung-ho-kung, but this name is properly applied to the central building, in front of which is the tetraglott inscription of the history of Lamaism. Beautiful silk carpets made at Po-ti cheng, beyond the Ordos country, are laid on the floor of this hall. The pictures from Thibet, here worshipped, represent the past, present, and future Buddha, San-shi-ju-lai, as in Chinese temples. In front are a double row of the "eight precious offerings," consisting of a wheel, a canopy, a fish, a shell, and so on, which, with the Wu-kung, candles, incense and flowers, constitute the usual gifts at the shrine of Buddha.

On the west side of the Yung-ho-kung is the Confucian temple, usually called Kwo-ti kien. Old cyresses of the Yuen and Ming dynasties give it a venerable appearance. The idea of a Confucian temple requires a suitable building to present offerings at spring and autumn, with wooden tablets set upright in niches, and inscribed with the names of the sage and his chief disciples. In front of this hall are always planted rows of cyresses. This idea is here carried out in an imposing manner. The hall is very lofty, from forty to fifty feet high, the roof

being supported by large teak pillars from South-western China. In front is a broad and handsome marble terrace, twenty-eight yards long by four-teen wide, with balustrades, ascended on three sides by seventeen steps. The inscription on the tablet, in Chinese and Manchu, says, "The tablet of the soul of the most holy ancestral teacher, Confucius." The tablets of the four distinguished sages, Tseng-tsi, Mencius Yen-hwuy, and Tze-sz, are placed two on each side. The first of these wrote the Great Instruction, the first of the Four Books; the second, Mencius, wrote the Fourth Book; Tze-sz wrote the *Choong-Yoong*, or the "Invariable Mean;" and Yen-hwuy, the remaining, is the most conspicuous of the disciples, who in the *Lun-yü* discoursed with the Master. Six more celebrated men of the school occupy a lower position on each side; among them is Chuh-i, the famous philosopher of the Sung dynasty in the twelfth century. This arrangement is not older than the division of the sacred books into the Four Books and Five Classics, which took place in the age of Chuh-i. Under the influence of Buddhism, images were introduced in the Tang period, and used for some centuries, but abandoned again in the Ming dynasty, on the ground that "to mould clay into an image is to lose the idea of the *Shin ming*."\* The tablets are two feet five inches high and six inches wide, on a pedestal two feet high: the title is in gilt letters on a red ground. Formerly ten wise men, in addition to Mencius and Yen-hwuy, were honoured with sitting images; now they are increased to twelve, in order to introduce Chuh-i, and the two have become four. The floor is covered with Tsung matting, an article imported from the south, and much used in China for carpeting and for printers' brushes: it is made from the involucre of the leaves of the areca-palm, well known in India. On the roof are seen handsome tablets in praise of Confucius: each Emperor presents one in token of veneration for the sage. Every inscription is different, and presents some aspect of his in-

\* *Shin-ming*, the spiritual and illustrious ones,—a common title for the invisible powers of a good kind.

fluence : he is called "Of all born men the unrivalled," "Equal with Heaven and Earth," "Example and Teacher of all Ages," &c.

On each side of the court is a range of buildings where there are tablets to more than a hundred celebrated scholars. On the east side are seventy-eight virtuous men, and on the west fifty-four learned men. Among them eighty-six were pupils of the sage; the rest are men who have accepted his principles. No Taoists, however profound or brilliant, no original thinkers, however much they may have been followed, are allowed a place here: it is the Temple of Fame for the Ju-kiau, the sect of the Confucianist *literati*, exclusively.

During the Tang and Sung dynasties, Confucius was worshipped under a title of nobility. He was then a Wang, or Prince. Now it is thought better to honour him with the denomination of a "teacher," *sien-shū*. His ancestors are adored in a back hall.

In the temple court in front of the Moon terrace, with its marble balustrades, there are six monuments with yellow-tiled roofs, recording foreign conquests by the Emperors Kanghi, Yung-cheng, and Kien-loong:—

- 1704.—Kanghi. Conquest of Shomo, Western Mongolia.
- 1726.—Yung-cheng. Conquest of Tsing-hai, or Eastern Tibet.
- 1750.—Kien-loong. Conquest of Kin-chwen, the Miao country.
- 1760.—Kien-loong. Conquest of Chungaria, land of the Calmucks.
- 1760.—Kien-loong. Conquest of Mohammedan Tartary.
- 1777.—Kien-loong. Conquest of Miao country in Szechwen.

On occasion of the announcement of victories to the soul of Confucius, to ancestors, to deceased Emperors in the Ti-wang-miao, and to the spirits of the land and grain, it is usual to erect these monuments.

In the gateway to the same court are the celebrated stone drums, consisting of ten black drum-shaped blocks of granite. When first mentioned, about the seventh century of our era, they were in a Confucian Temple in a city of the modern province of Shensi. En-yang-sien, one of the chief *literati* of the Sung-dynasty, objects to their antiquity on several grounds: he says the characters are not cut

deep enough to warrant our believing, with the Tang period authors, that they are 2,500 years old. He also says there are no authentic stone monuments inscribed with characters previous to the third century before our era; and adds, as a further objection, that Han writers would certainly have mentioned them, and that they would have found a place in the imperial book catalogue of the Sui dynasty. On the other hand, later authors are inclined to think more of their antiquity, and believe them to date from the Chow dynasty, and to belong to the period of Siuen-wang, two centuries before Confucius, and to be, therefore, about 2,500 years old. They consist, according to this view, of poetry in the old seal character, commemorating one of Siuen-wang's hunting expeditions. A part is still legible, but though the drums are of solid granite, more than half the inscription has peeled off † The stones are ascribed to the age of Wen-wang, when first mentioned by writers of the Tang period, about A.D. 600 to A.D. 900, the inscriptions only being referred to Siuen-wang. To secure the preservation of the remaining characters, which seemed likely to peel off like the rest, the Emperor Kien-loong had new stones cut and placed on the south side of the same gateway. In front of them is the court of the Triennial Examinations. A stone is here erected in commemoration of each, and on it are inscribed the names and residences of all who then receive the title of *Tsin-shū*, "doctor of literature." The oldest are three still remaining of the Yuen dynasty. For the five centuries that have elapsed since, the monuments are nearly complete. Has any European university a complete list for five hundred years of all who have taken in it the title of doctor?

Adjoining the Confucian temple on the west side is the Pi-yung-kung, or Hall of the Classics. This was a

† These ancient relics of the Chow period have followed the court from one capital to another, till they were placed in Peking. One of the drums has lost its upper half, and the remaining half has had a hole scooped in it. It is said that it was found in the country near Kai-fung-fu, in Honan, at a farmstead, where it had been used as a watering-trough for cattle.

Hall  
of  
the  
Classics

thought of the Emperor Kien-loong. Before his time the Classics had been expounded in the adjoining Kwo-ti-kien or Tai-hio,—the college attached to the temple of China's great sage. But, as in ancient times the emperors had had a hall called Pi-yung in a circular ornamental tank, while the feudal princes had in front of their colleges a semicircular tank, Kien-loong determined to give completeness to the Tai-hio by adding to it the present structure. It is a lofty building, square, with a four-sided roof having double eaves, yellow-tiled, and at top surmounted by a large gilt ball; a verandah carried to the roof, and supported by massive wooden pillars, encircles it. The sides consist of seven pairs of folding-doors each; the tank surrounds it, and is circular and edged by marble balustrades. A bridge crosses it to the centre doorway of each side. There is a large throne in the interior, protected at the back by "the screen of the five mountains;" and the antithetical sentences suspended on the pillars announce that the Emperor had perfected the work of former dynasties by the erection of this hall.

In front is a yellow porcelain arch with three entries. On each side, in cloisters, stand about 200 upright stone monuments, engraved on both sides. They contain the complete text of the Nine Classics. The idea has been repeated from the Han and T'ang dynasties, each of which had a series of monuments engraved with the Classics in the same way. The whole is executed in a style of great beauty.

The intentions of the Han and T'ang Emperors, as well as of the Manchu sovereign, Kien-loong, in erecting these monuments, was to preserve an accurate text of the Classics. Literature took alarm from the book-burning of Tein-shi-hwang; and it was afterwards found that the lapse of centuries was scarcely less fatal to the purity of ancient texts. The danger of corruption would be much lessened by the preservation of these highly-prized remains of antiquity on stone tablets in the Temple of Confucius. So as to be more easily read, the text is divided on the face of the stone into pages of a convenient size, so that the difficulty

felt in reading long lines of Chinese characters from top to bottom of the stone is obviated.

The Temple of Heaven is in the Chinese city, three miles to the south of the Palace. It is placed there because the sacrifices there performed were anciently offered in the outskirts of the city where the Emperor resided, and the part called by us the Chinese city is properly the southern portion of the outskirts of the capital.

The most important of all the State observances of China is the sacrifice at the Winter Solstice, performed in the open air at the south altar of the Temple of Heaven, 21st December. The altar is called *Nan-tan*, "south mound," or *Yuen kieu*, "round hillock,"—both names of the greatest antiquity. Here also are offered prayers for rain in the early summer. The altar is a beautiful marble structure, ascended by twenty-seven steps, and ornamented by circular balustrades on each of its three terraces. There is another on the north side, of somewhat smaller dimensions, called the *Ch'i-ku-t'an*, or "altar for prayer on behalf of grain." On it is raised a magnificent triple-roofed circular structure ninety-nine feet in height, which constitutes the most conspicuous object in the *tout ensemble*, and is that which is called by foreigners the Temple of Heaven. It is the hall of prayer for a propitious year; and here, early in spring, the prayer and sacrifice for that object are offered.

These structures are deeply enshrined in a thick cypress grove—reminding the visitor of the custom which formerly prevailed among the heathen nations of the Old Testament, and of the solemn shade which surrounded some celebrated temples of ancient Greece.

On the day before the sacrifices the Emperor proceeds to the *Chai-kung*, "hall of fasting," on the west side of the south altar. Here he spends the night in watching and meditation, after first inspecting the offerings.

The tablets to the Supreme Ruler of Heaven, and the Emperor's ancestors, are preserved in the chapel at the back of each altar. There are no images. Both these chapels are circular, and tiled with blue glazed porcelain; and,

Temple  
of  
Heaven

in this respect, resemble the lofty edifice on the north altar. But they have no upper story. The name of the southern chapel, Hwang-kiung-yü, means "the circular hall of the imperial expanse."

The south altar, the most important of all Chinese religious structures, has the following dimensions. It consists of a triple circular terrace, 210 feet wide at the base, 150 in the middle, and 90 at the top. In these, notice the multiples of three:  $3 \times 3 = 9$ ,  $3 \times 5 = 15$ ,  $3 \times 7 = 21$ . The heights of the three terraces, upper, middle, and lower, are 5.72 feet, 6.23 feet, and 5 feet respectively. At the times of sacrificing, the tablets to Heaven and to the Emperor's ancestors are placed on the top; they are 2 feet 5 inches long, and 5 inches wide. The title is in gilt letters; that of Heaven faces the south, and those of the assessors east and west. The Emperor, with his immediate suite, kneels in front of the tablet of Shang-ti, and faces the north. The platform is laid with marble stones, forming nine concentric circles; the inner circle consists of nine stones, cut so as to fit with close edges round the central stone, which is a perfect circle. Here the Emperor kneels, and is surrounded first by the circles of the terraces and their enclosing walls, and then by the circle of the horizon. He thus seems to himself and his Court to be in the centre of the universe, and turning to the north, assuming the attitude of a subject, he acknowledges in prayer and by his position that he is inferior to Heaven, and to Heaven alone. Round him on the pavement are the nine circles of as many heavens, consisting of nine stones, then eighteen, then twenty-seven, and so on in successive multiples of nine till the square of nine, the favourite number of Chinese philosophy, is reached in the outermost circle of eighty-one stones.

The same symbolism is carried throughout the balustrades, the steps, and two lower terraces of the altar. Four flights of steps of nine each lead down to the middle terrace, where are placed the tablets to the spirits of the sun, moon, and stars, and the year god, *Tai-sui*. This *sui* is the Baby-

lonian *sos* which means six\*. The sun and stars take the east, and the moon and *Tai-sui* the west: the stars are the twenty-eight constellations of the Chinese Zodiac, borrowed by the Hindoos soon after the Christian era, and called by them the *Nakshatras*; the *Tai-sui* is a deification of the sixty-year cycle. The year, 1897 is the 34th year of the cycle, and is denoted by the characters *ling-yeu*, taken from the denary and duodenary cycles respectively. For this year the tablet is inscribed with these characters. In 1898 the characters *wu-sü*, next in order, will be taken, and so on.

The balustrades have  $9 \times 8$ , or 72 pillars, and rails on the upper terrace. On the middle terrace there are 108, and on the lower 180. These amount in all to 360—the number of degree in a circle.

The pavement of the middle terrace has in its innermost circle 90 stones, and in its outermost 162 stones, thus reaching the double of 81, the outermost circle of the upper terrace.

So again, in the lower terrace the circles increase from 171 stones, the innermost to 243, or three times the square of nine for the outmost.

The pavements, flights of steps, and balustrades, are all of the white marble known by the Chinese as *hana-pai-yü*—an excellent stone for architectural purposes, and for the rough sculpture of the Chinese masons, but not fine and hard enough for European sculpture.

It has been an aim to use odd numbers only; Heaven is odd, Earth is even, Heaven is round, Earth is square; or, to use the ultimate expression of Chinese metaphysical thought, Heaven is Yang, Earth is Yin. The numbers 1, 3, 5, 7, 9, belong to Yang, Heaven; the numbers 2, 4, 6, 8, 10, belong to Yin, Earth. In the official published accounts of the construction of the Temple of Heaven, this is set down as the fundamental principle.

\* The number 6 among the Babylonians was appropriated to the God Rimmon (II Kings 5.18). The Babylonian word *sos* is in Hebrew *shech*. The number six symbolizes the year because  $6 \times 6 \times 10 = 360$ . The common question how old are you is asked in the words *Ki sui*, how many sixes? or *Kwei kia tsi*, how many sixties? But now the question simply mean how many years old are you?

It may be remarked here, how well this accords with the opinion that the Persian religion and system of thought agreed in ancient times with the Chinese. The city of Ecbatana was so built that the Emperor lived in the centre, surrounded by concentric rings, representing the celestial spheres. Each ring was a wall painted with its appropriate colour, according to the astronomical notions of the time. The old Persian religion, with its worship of the elements, and its dual philosophy, before the introduction of Ormuzd and Ahriman, and the worship of fire, bears a most striking resemblance to the old Chinese religion as exemplified in the modern Temple of Heaven.

As might be expected, careful distinctions are made in the sacrifices. The animals ordinarily used for food by the ancient Chinese, and the fruits of the earth known to them are almost all included. But productions recently introduced into the country are not offered. To heaven alone is offered a piece of blue jade, cylindrical in shape and a foot long, formerly used as a symbol of sovereignty. But the great distinguishing sign of superiority is the offering of a whole-burnt offering to Heaven. Heaven receives also twelve bundles of cloth, while the Emperors, and the sun and moon, have offered to them but one. Various-shaped vessels, filled with different kinds of corn, are offered to heaven, to the Emperors, and to the sun and moon; but in greater number to the former. The spirits of the atmosphere winds, clouds, rain, and thunder, have their tables placed below the altar on the east and west sides, between the inner and outer enclosure. They also receive a share of the offerings, consisting of four bundles of cloth, a bullock, a sheep, and a pig, with the productions of the soil.

On the south-east of the altar stands, at the distance of an arrow-flight, the large furnace for the whole-burnt offering. It is faced with green porcelain, and is nine feet high. It is accended on three sides—east, south, and west—by a green porcelain staircase. The bullock is placed inside, upon a substantial iron grating, underneath which fire is kindled. Outside

there is a pit for the blood and hair. The visitor, ascending by one of the staircases to the top of the furnace, sees within the remaining charred bones of the last sacrifice.

Some native scholars attempt to explain the burnt sacrifice as intended to call the attention of the Supreme Spirit of Heaven, by the smoke, odour, and flame, to the circumstance that the time for the sacrifice has come. This agrees with the common Buddhist notion that the wooden fish, and the bell, the musical stone, and various instruments of music, need to be struck in order to announce to the god worshipped that his presence is desired. Another native explanation is that the odour is agreeable. This is very ancient, and agrees with many passages in the Old and New Testaments, which speak of the sweet-smelling savour of a burnt-offering; as well as with the ideas of the ancient Greeks in their burnt sacrifices. It has never occurred to the Chinese that the original idea connected with burnt sacrifices was propitiatory in the sense of substitutionary. The book of Genesis, while recording the fact of burnt sacrifices in the primitive patriarchal religion, does not give this explanation, except in the offering up by Abraham of his son Isaac. It first occurs in complete form in the revelations made to Moses. The Chinese sacrifices must be compared with those of the Patriarchal, rather than the Mosaic age, and we cannot wonder that, even if the doctrine of substitution was at first taught with the original institution of these sacrifices, that, after the lapse of so many centuries, the knowledge of it should be lost.

Whether, in the primeval institution of sacrifices, the substitutionary idea of life for life, and punishment for sin, transferred from offerer to victim, was at first plainly taught, or darkly hinted, is a question not easy to decide. The symbol may first have been given and afterwards its significance revealed; or the significance of sacrifices may have been made known to the earliest men, but not recorded till a later age in the early portions of the Bible.

The bullocks are selected with great care: they must be males of two years old, the best of their kind, and without blemish: they are fed in the park

which surrounds the altar. These circumstances together constitute another point of resemblance to the Jewish sacrifices which should not be lost sight of.

The name of the furnace, *liau lu* means the furnace of the fire sacrifice. Here the word *liau*, for "fire sacrifice," alludes in its etymology to "light-giving," thus favouring the first of the two native explanations.

On the south-west of the altar stand three high poles for hanging lanterns. The sacrifice is performed before dawn. The illumination will fall from these lofty lanterns upon the Emperor and his suite, while they all kneel in worship on the upper terrace, the altar-steps, and on the south pavement beyond the altar.

On December 21 the Emperor goes in a sedan-chair to the gate called *Tai-ho-men* in the palace: here he mounts the elephant carriage, and proceeds to the Temple of Heaven. There he goes first to the tablet chapel, where he offers incense to Shang-ti and to his ancestors, with three kneelings and nine prostrations. Then, going to the great altar, he inspects the offerings, proceeds to the south gate, and, taking his seat in the elephant carriage, is conveyed to the hall of penitential fasting. Next morning, seven quarters before sunrise, or about 5.45 A.M., he puts on his sacrificial robes, and goes to the south gate of the outer enclosure, dismounts from the *nien*, as his carriage is called, and walks to the Imperial yellow tent on the second terrace. At the moment he arrives at the spot where he kneels, the fire of the burnt sacrifice is kindled to meet the spirit of Shang-ti, and music is heard playing an air called *Shi-ping-chi chang*. The Emperor then goes to the upper terrace of the altar, kneels and burns incense before Shang-ti, and then presents incense to his ancestors, whose shrines, with their tablets, are arranged in wooden huts on the north-east and north-west portions of the altar. While he makes three kneelings and nine prostrations, and offers bundles of silk, jade cups, and other gifts, the tune called *King-ping-chi chang* is heard played by the musicians.

He then proceeds to the point on the altar where the prayer is read. The prayer is presented by an officer, the music stops, the Emperor kneels, the officer reads the prayer aloud, the Emperor bows to the ground three times, offers a cup to his ancestors on each side, and music and dancing commence.

At this point, certain officers bring forward what is called "the flesh of happiness" to the front of the tablet of Shang-ti and hold it up. The Emperor then goes to the spot for drinking "the cup of happiness" and receiving "the flesh of happiness," and prostrates himself three times, receiving the cup and flesh kneeling.

The north altar is a little smaller than the southern, but has erected upon it a lofty temple, ninety-nine feet in height. Before last century it was roofed with blue, yellow, and green tiles, but by Kien-loong these colours were changed to blue. The elaborately carved and richly painted eaves are protected from birds and insects by iron-wire net. In the interior, the large shrines of carved wood for the tablets are all seen in their places, corresponding to the movable blue wooden huts which, on the days of sacrifice, enclose the tablets on the southern altar. The windows are shaded by venetians made of thin blue glass rods strung together; they are produced at the glass factories in Shantung. Here also, as at the south altar, are seen, on the south-east, the green furnace for the bullock, and the eight open-work iron urns in which the offerings of silk are burnt, and which are arranged, as at the southern altar, on an arc of a circle from the furnace round to the eastward; an urn is added when an Emperor dies. From the remnants of silk found in the urns it may be judged, that a plain, uncoloured, and coarsely woven silk cloth is preferred, such as is produced in the northern provinces, and that the rich satins of Nanking, or the figured silks of Hu-chow, would be unsuitable for these solemn sacrifices.

On the east is a winding passage or cloister of 72 compartments, of 10 feet each = 720 feet in length, leading to the slaughter-house. Here, in ancient times, the monarch himself used to



kill the animal, but now an officer is deputed to discharge this duty, under the superintendence of the Emperor's deputies. One of the buildings passed while proceeding along this cloister of the seventy-two compartments was burnt by lightning in the year 1862; it contained part of the sacrificial vessels. Such a catastrophe was regarded as very ominous at the time, but as the dynasty has since gained strength by the successes of the army in dispersing several powerful bodies of rebels, and as the building was rebuilt without further disaster, the Court has taken heart again. Near the long passage are to be seen, on the south, seven large stones lying in the open park; they are called the seven stars. They are supposed to have fallen from Heaven, and to secure prosperity to the Empire.

The sacrifice at the north altar takes place at the beginning of spring. At this time it is thought right for the Emperor to go out from his home in the city to the altar, for the fruits of the year in the country, to meet there the new-come spring, and offer prayer to Shang-ti for a blessing on the labours of the husbandmen; the word "new" in Chinese, *sin*, agrees in sound with the eighth symbol of the denary cycle. The name of the denary and duodenary cycles have, from the most ancient times, been assigned to days. A day, therefore, is chosen for the sacrifice, which is marked *sin*; for this there is no, perhaps, other reason than similarity of sound and ancient custom. It must be after the 6th of February, in the solar calendar, because then, in Chinese phraseology, spring begins, *Li chun*. The temple is called *Chi-nien tien*, "temple of prayer for the year." The name is inscribed in Manchu and Chinese on the upper roof.

Prayer for rain is offered at the south altar in the summer. On occasions of drought the Emperor sometimes goes on foot to the "Hall of Penitent Fasting." This is to indicate that his anxiety of mind forbids him to seek bodily ease, while his subjects are suffering. That Heaven should be angry with the people is a sign that there is a fault in the Prince. He therefore appears as a criminal, and

lays aside his state for the time. The distance to be walked is three English miles, and it may be at a time of year when the heat is great. He may, however, return on horseback.

This is a special ceremony. There is also a regular prayer and sacrifice for rain offered about the time of the Summer Solstice at the south altar. The Emperor proceeds there with a numerous array of officers, who range themselves behind him on the twenty-nine steps and lower terraces on the south side of the altar. When the Emperor kneels, they do so too. While all are thus kneeling upon and below the altar, the prayer is presented and read. It is then placed before Shang-ti on the offering of silk. The prayer, which is written on silk, is then taken to the iron urns, and there burnt. The order followed in worship is that of Court ceremonial. First come the nine orders of nobility, and then the nine ranks of officers. The distinctions indicated by different coloured balls on their caps, and by other insignia, are scrupulously observed. An isosceles triangle, whose vertex was on the top of the altar, and base on the south pavement, would represent the appearance of the worshipping suite, the Emperor being at the vertex.

Early in the Ming dynasty, the temple was called Altar of Heaven and Earth. Such, also, was the name of the Peking altar, till a new park on the north of the city was set apart for an altar to earth. After this the sacrifices at the older altar were presented to the Supreme Spirit of Heaven alone.

Some have imagined that they detected in the worship of Earth, as distinguished from that of Heaven, a duality entirely fatal to the monotheism which others represent as the real faith of the Chinese. It should be remembered that the ancestors of this people had both a nature-worship and a belief in the personality of Shang-ti. In the popular songs of the Chow dynasty God is represented as having the attributes of a personal ruler, a deity to be prayed to, and as addressing verbal revelations to royal sages. Beside this belief, there was a graduated nature-worship, which was regarded as also of high importance. The

sun, moon, and stars, the earth, the mountains and rivers, were all worshipped. The feudal barons offered sacrifices to the nature gods of their own jurisdiction, while the lord paramount alone worshipped Shang-ti. At present, in Peking, the ancient customs are followed as closely as possible. The Emperor addresses himself as a humble servant only to Shang-ti. In prayer to the others—those that are simply Nature gods, the Spirit of the Earth, the Spirit of the Sun, of the Moon, of the Grain and Land—he speaks as a superior, praising them for their beneficial acts and influences; but viewing them all as subordinate beings, each ruling over his own province in a position of subjection to Shang-ti. Such, for example, is the relation of the Spirit of Earth, or *Heu-tu*, to the supreme ruler. Hence, this divinity is not female, nor is he ever personified by the Chinese, except so far as the title *Heu tu*, "ruling earth," and *Ti chi-shen*, "spirit of earth," deserve to be regarded as personification.

The objects of worship in the imperial temples in Peking may be spoken of as gods in the sense of of Nature worship without idols. But this does not disagree with the statement that the Chinese are monotheists, inasmuch as Shang-ti is, and has always been regarded as the one supreme ruler. The worship of one God came down by the tradition from the first ages and the Chinese brought it with them to their country.

On the west of the Temple of Heaven is that of Agriculture. It is dedicated to the fabulous originator of agriculture, *Shin-nung*. While the park of the Temple of Heaven has trees growing only in parallel rows, on the grass surrounding which are pastured the sacrificial cattle, that of the *Shin-nung tan* is planted with trees irregularly throughout. Here the Emperor ploughs in the spring, as does also some one of the City Magistrates, to give thereby an example of industry. Several long plots of ground are shown. This one is the Emperor's, that one is the Chi-hien's (City Magistrate), that is the Chi-fu's (Prefect), and so on. Five grains are sown, called: 1, *shu-tai*, a panicked millet; 2, *tau*, rice; 3, *mei*,

a kind of millet, grinding into yellow meal like maize and small millet; 4, *ku*, small millet; and 5, *pai*, also a millet. In the Three Character Classic there are six kinds of grain mentioned: 1, *tau*, rice; 2, *liang*, Barbadoes millet, sorghum, &c.; 3, *shu*, beans; 4, *meh*, wheat, barley; 5, *shu*, a panicked millet; 6, *tsi*, a small millet. The grain sown by the Emperor is rice; when he is not able to come, his part is left barren; no inferior person can plough and sow it.

North of this ground is a square terrace, five feet high, and fifty feet on each side, for watching the ploughing and other operations.

There are four large altars with appropriate buildings: 1, the Altar of the Spirits of Heaven, *Tien-shin-tan*; 2, of the Spirits of Earth, *Ti-ki*; 3, of the Spirit of the Year, *Tai-sui*; 4, of the Ancestral Husbandman, or *Shin-nung* himself.

The first two altars are together, and both rectangular. That of the Spirits of Heaven is on the east, and that of the Spirits of Earth on the west. On the north side of the eastern, which is fifty feet square and four feet five inches high, are placed four blue marble shrines for tablets. They are carved with clouds and dragons, and are more than nine feet high. The tablets are inscribed with the titles of the Spirits of Clouds, Rain, Wind and Thunder. The western is one hundred feet long by sixty wide and four feet high. On the south side are placed five shrines of marble, of which three are carved with waving lines to represent mountains, and two with another design to denote water. In the first three are placed tablets to three sets of five mountains—viz., the five *yo*, the five *chen*, and the five *shan*. In the remaining shrines tablets are placed to the four seas and four lakes. On the east side of the altar there is an additional shrine to the celebrated mountains and rivers of the metropolitan province, and on the west another to those of the entire Empire. The religious ceremonies connected with agriculture would not be considered complete without the worship of the year god and of the traditional father of Chinese agriculture. In ancient times the planet Jupiter was considered the year god, because he

goes through the heavens in twelve years. At present, the officers who advise the Emperor on these matters are content with the canonization of the cyclic characters. They quietly act on the assumption that the government of the year depends on their chancery arrangements. In the Tang and Song periods—comprising five centuries—no year god was worshipped at all. The same defect lies underneath all official worship days of nations, and saints' calendars for churches; they are liable to be changed by a new generation, their authority being only temporary and not acknowledged by posterity. Religious observances must rest on the ground of divine revelation, or be exposed to the risk of being altered or of falling into disuse. Gods that are made so by a state paper one day, may be deposed by another the day after, and are never anything more than seal and parchment divinities.

The two parks enclosing the altars of Heaven and those just described are each two miles round, and are an ornament to the capital, which the foreign residents, when they emerge from the dust of the Peking streets into these grassy glades, delight to walk in.

It would be too tedious to speak of all the other places of note, such as the ponds where gold and silver fish are reared; the public execution ground; the various idolatrous temples; examination-halls; the charitable institutions.—*eg.*, for the poor, for the aged, for the supply of coffins; the foundling-hospitals, &c. &c. I may only say in reference to the last that infanticide is almost unknown in Peking. The dead-cart, which traverses the streets at early morning, receives the bodies of poor children dying by ordinary causes, and whose parents are not able to bury them. The mother would rather, if not willing to keep their infants, carry them to the foundling-hospitals, which are established in the inner and outer cities, than take their lives. At present the people are not aware of the existence of infanticide; nor is this atrocious custom known in the surrounding country: indeed, it exists only in some provinces, four or five in number. The dead-cart

is in connection with the foundling-hospitals.

The example of the Roman Catholic charitable institutions appears to have had an effect on the establishment and continuance of the Peking native charities. Since the Sisters of Mercy opened their schools for children in the vicinity of the palace, a foundling-hospital has been instituted close by. The sisters also have long had an active dispensary; they heal many of the sick, and teach a large number of poor children and women. At the large new church recently erected there is a considerable attendance, comprising from one to two hundred or more of native Catholics. Everything is done to make the service attractive, by careful attention to music and an imposing ritual. Few, except converts, are present; the sister, with a long array of pupils, form a principal feature in the congregation. There are four Catholic churches in the Tartar city, but none in the Chinese. Thirty-five years ago there were three thousand Catholic native converts.

The Protestant missions, having recently commenced their operations, cannot in the number of their converts vie with the Catholic. It appears probable, however, that the more free spirit of Protestantism will prove itself to be, after the lapse of a few years, better adapted than the Latin form of Christianity for extension among the Chinese. It encourages independence and free inquiry, and checks servility and reliance on a sacerdotal order. This the educated Chinese appreciates very highly, and when the alternative is before him he will never choose the abnegation of liberty.

It has been thought that the pomp of an external ritual—beautiful pictures illustrating the evangelical history, flower-decked altars, devotional processions, ravishing music, and rich priestly robes—would dazzle the senses of the Chinese and outrival the attractions of Buddhism. The conclusion to be drawn from this is very doubtful. The Pekinese have their own street processions, their long pilgrimages to noted shrines, their own masses for the dead. Their penitents travel for many miles, measuring their length on the ground as they go, or with

iron chains fastened on their hands and feet. They make vows when sick to devote themselves to a life of celibacy and prayer. They expend large sums in building temples in order to accumulate merit and ensure the forgiveness of sins. The multiplied repetition, by the believing votary, of the name of Amitabha Buddha, will, he is assured, bring him much happiness and exemption from many evils. The Protestant form of Christianity will oppose this ritualistic belief in salvation by meritorious acts of self-denial. He who takes this course appeals to the reason and not to the senses and on this account he will find the competition a sharp one and the victory difficult to secure. Yet, in an educated country like China, the prospect of success remains in the long run rather with those who appeal to the thinking faculty.

There are in Peking several institutions for vaccinating infants. Introduced at Canton early in the present century, the practice of vaccination was brought to the capital seventy or eighty years ago. It is an understood fact that all children who are not vaccinated take the small-pox, that disease being constantly present everywhere, though with varying degrees of intensity. The public vaccinators have regular days for vaccinating children brought to them, and also frequently visit the families of princes for the same purpose.

New supplies of vaccine lymph, when it fails, are now regularly obtained by the Chinese operators from the foreign missionary hospitals.

These facts show that the Chinese are not insensible to the advantage of changing their old practices in the province of medicine, where the benefit can be clearly ascertained. Though the progress of vaccination is slow, it has already gained considerable ground on the practice of inoculation, and will, in time, push it altogether out of the field.

As an example of the adoption of foreign inventions may be here mentioned the publication of the extensive work called *Kin ting ku kin tu shu tsi cheng* ("Imperial Cyclopædia of Ancient and Modern Works, with Diagrams"), in 10,000 chapters, printed in the reign of Kang-hi, with copper

movable types. It is a cyclopædia in thirty-two sections, each treating of a single department of Chinese knowledge. These sections are, again, divided into 6,109 sub-sections. The whole would occupy on bookshelves the space of about 1,044 thick octavos, of which four would constitute the index; this, the largest of Chinese cyclopædias, and printed with movable types, does not exist in many copies, and is sold for about £500 of our money. The types were, in a moment of weakness, ordered to be melted and made into cash. Afterwards wooden types were substituted by Kien-loong to print the catalogue of the books in the imperial library.

This catalogue was prepared by a learned commission, who had orders from the Emperor to collect all possible rare and valuable works for republication. Out of 13,725 works received, 3,750 were found to be duplicates. In addition to these there were included from the Ming dynasty collection of the Emperor Yung-lo, eighty-five complete works, and 284 imperfect works. In making the catalogue, a critical account of each work was appended to the name, constituting a most valuable addition for the native and foreign student, and affording a bird's-eye view of the whole national literature.

In this survey of the Chinese metropolis it is time to speak of the remaining buildings in the Tartar city, of inferior interest, perhaps, to those already described, but deserving of some notice.

Here it may be well to begin with the Boards,—the buildings appropriated to the use of the Six Boards,—viz, those of Officers, of Revenue, of Ceremonies, of the Army, of Works, and of Punishment. The first five are on the east side of the palace front entrance, and the sixth on the west. As a rule, all important buildings, public and private, face to the south, but these face east and west, in accordance with the ceremonial laws which require the officers of these boards to stand on state days facing east and west. The Emperor sits in the hall facing the south. Outside of the door, on the terrace in front, the Princes and Dukes prostrate themselves. On the steps of this

terrace first and second rank officers take their positions, and those inferior to them are arranged in the court below in two divisions, the one east and the other west; those on the right facing to the left, and those on the left facing to the right. Among the kneeling crowd of officers thus parted into four divisions, the foreign Ambassadors, according to old laws, should take their place with the inferior servants of the Government on the right; Chinese etiquette having assigned them this humble position. The Emperor Kien-loong appointed that the Board of Officers, of Revenue, and of Ceremonies, with the Hanlin College, &c. should be on the left hand, and Board of Punishments, of the Army, and of Works, on the right, where the Censors were also placed; at present the Board of Works and of the Army are both on the east side.

Among the Boards on the east side is found the *Tsung jen fu*, or office for superintending the affairs of the Imperial family, the *Huan-lu si*, or chamberlain's office, the college of physicians, *Tai i yuen*, and the tribunal of astronomy, *Kin tien kien*. Most of the buildings are somewhat dilapidated. The street gateway conducts into a large square court: north and south of it are seen ranges of offices. The visitor advancing to the east passes through a screen-door, and sees before him the principal hall, where the presiding officers, the president, *Shang-shuo*, and his two assessors, *Shi lang*, range themselves on state days. On the edge of the paved terrace in front of this hall is seen a stone sundial on one side, and a gong, or musical stone, on the other. An imperially bestowed tablet ornaments the roof above the president's chair. At the back a roofed passage leads to other suites of apartments.

The Board of Revenue has been recently repaired\* and is a scene of activity. The tribute silver from the provinces, nailed up in the inside of logs made of thick tree-branches, is stored up there in the treasury at the back. At the Board of Ceremonies, in

\* The *Hu-pu* was burnt in 1850, and again in 1895. This last time the high authorities of the Board were ordered to restore the building at their own expense. This they did.

the large court, a feast is given to the doctors of literature on occasion of their attaining their degree, when the *Chwang-yuen*, or senior wrangler, is treated with special honour. Here the English and French Treaties were signed, in 1860, by Prince Kung, Baron Gros, and Lord Elgin. At the Chamberlain's office there is an upright tablet, like those used in sacrifices, representing the Emperor. It is placed in a round, yellow-roofed pavilion, and here the unskilled are taught the ceremonies to be performed on seeing the Emperor. The Koreans, Loochoans, and others, formerly came here to practise, and when they were sufficiently expert they were admitted to the presence of the "Son of Heaven." In the *Kin tien kien* is the almanac printing office, which supplies all China with the Imperial Calendar, and also Manchuria and Mongolia with translations. The office of the College of Physicians is at present the most dilapidated of all these buildings. It contains a copper figure of a man, which is used in teaching medicine. Printed views of this image, with descriptions, are sold, representing it before, behind, and on the two sides, and are used giving instruction in the thirteen branches of Chinese medicine † The *Han-lin yuen* is a college to which admittance is gained by a series of successful examinations. The Emperor's carriage repository, *Luan-i wei*, is conspicuous among the buildings in this part of the city for its yellow roofs sheltering the elephant carriage, various chairs, flags, embroidered canopies, and the other paraphernalia of imperial processions. The Board of Punishments being the chief state prison cannot be visited. Sir Harry Parkes describes the shudder with which he passed within its chained gate, when conveyed there as a state prisoner in 1860.

Near the Boards are the offices for entertaining foreign Embassies. These are institutions of the old *régime*,

† The thirteen branches are the pulse, large and small, wind diseases (including palsy, convulsions, leprosy, and rheumatism), midwifery, the eyes, the mouth, teeth, and throat, bone-setting and wound-ursing, ulcers, acupuncture, cauterizing, charms written and spoken, and the forbidden branch.

when all Embassies were those of subject kingdoms. With the Korean Ambassadors came traders in ginseng, cloth, paper, and medicines. They were not allowed to exceed 200 in number. By the strictness of monopoly laws, the trade with Corea was restricted to Peking, excepting a little in the Manchurian cities. The throwing open of that country has greatly tended to enlarge trade, and Tientsin, Shanghai, Chefoo, and other cities now share in it. The productions of Corea have become cheaper, and the imports of China into that country have increased in quantity and diminished in price. During last century an intimacy with the Catholic missionaries commenced by a Korean Prince, who formed one of an embassy to Peking, led to the introduction of Christianity into Corea, and it has flourished there ever since, in the face of severe persecution. One of the greatest benefits that followed on the opening of Corea to foreign trade has been the establishment of religious toleration. The prospects of Protestant missions are at present of the most promising kind. It is greatly to be desired that the increased influence of Russia at present may not check the progress of Christian missions in that country.

The Lochoosan and Cochin Chinese Embassies were formerly located in the same quarter close to the south wall of the Tartar city. They were kept, when in Peking, under strict regulations, and could seldom escape from the numerous attendants provided for them when at home or in the streets. This rendered it difficult for strangers to form any acquaintance with them.

The Russian Legation is in the same neighbourhood. In Chinese maps the deluding fiction of feudal superiority over Russia was till lately still maintained. The position of the Russian Legation in this part of the capital, in the immediate vicinity of Korean and Lochoosan hotels, is strongly indicative of the feeling which guided the Chinese Ministers of State in the selection of it. Formerly, the Russian Archimandrite had, in addition to ecclesiastical duties, the office of political agent for the Russian Government, and he resided on the site of the present legation. This

system was changed in 1859, when the new treaties were made, and an Ambassador, not an ecclesiastic, with full powers, was appointed. The old-fashioned houses of Timskowski's time were taken down, and buildings were erected in their place in accordance with European ideas of elegance and comfort. The Archimandrite took his departure, and was accommodated in the residence that had hitherto been appropriated in the north-eastern part of the city to the Albazin ecclesiastical mission. In the reign of Kang-hi, at the termination of the war with the Russian colonists on the Amoor, it was arranged that the captives, then brought to Peking and incorporated among the Maachu bannermen, should be placed, for religious instruction and superintendence, under the care of Russian priests. It was in this way that Russia came to have a double establishment in Peking, with two churches and resident priests in connection with each. During the greater part of the present century the Russian missionaries have devoted themselves with assiduity to the study of the Chinese language and institutions, and have made many valuable contributions to European knowledge, especially in the history and description of the religions and political condition of Mongolia, Thibet, and China.

The Russia missionaries have now commenced evangelistic operations among the Chinese, both in Peking and in the surrounding country. This step in advance has followed naturally on the introduction of the article securing the toleration of Christianity in the Treaty of Tientsin, and it is in agreement with the Synodic action recently taken by the Greek Church in Russia, in the direction of missionary activity and colloquial Bible translation. At present the Russian missionary programme embraces China, Japan, Mongolia, Turkestan, Manchuria, with Siberia, and the Caucasus; an immense field, at several points of which operations have already, during the last few years, been vigorously commenced: as on the Amoor, among the Buriats and Tungooses in Siberia, in the Altai mountains, and among the tribes of the Caucasus.

Attached to the ecclesiastical mission in Peking there is also a magnetic

observatory, the observations made at which are regularly sent to St. Petersburg, and published in the interests of science. The English and French Legations had assigned to them as residences the palaces of Princes of the blood. These residences are called *foo*, and there are about fifty of them in Peking. The chief among them are those of the eight Hereditary Princes who received this rank on account of services rendered at the time of the conquest of China. Conspicuous among them was Jui-t'sin-wang, guardian of the boy Emperor Shun-chi, and Regent of the Empire. There was also Li-t'sin-wang, conqueror of Corea, Sa-t'sin-wang, Yü-t'sin-wang, Chang-t'sin-wang, and others, all occupying handsome *foos*, and enjoying an annual income of £3,300 in silver, and as much in grain, with the rental of lands granted them in the province of Chihli or Manchuria. The sons of Emperors enjoy possession of a *foo* for three lives, their descendants taking at each generation a rank one step lower.

When their great grandsons sink below the title of Duke they cannot reside in the *foo* which has hitherto belonged to the family; it reverts to the Emperor, who grants it to a son of his own, or to a daughter on her marriage. The Emperors Kia-k'ing and Tan-kwang had several Mongol sons-in-law, and, in consequence, they and their sons after them, have come into the possession each of a *foo*. Lately, on the death of Yü-t'sin-wang, one of the eight Hereditary Princes, no fewer than 1,100 persons went into mourning on his account, all being attached to his *foo*. He, being one of the richest of these Princes, would have an exceptionally large number of dependants. In many of these residences the wives, concubines, children, eunuchs, slaves, and servants, would not amount to so large a number as this.

A *foo* has in front of it two large stone lions, with a house for musicians and for gate-keepers. Through a lofty gateway, on which are hung tablets inscribed with the Prince's titles, the visitor enters a large square court, with a paved terrace in the centre, which fronts the principal hall. Here, on

days of ceremony, the slaves and dependants may be ranged in reverential posture before the Prince, who sits, as master of the household, in the hall. Behind the principal hall are two other halls, both facing, like it, the south. These buildings all have five or seven compartments divided by pillars which support the roof, and the three or five in the centre are left open to form one large hall, while the sides are partitioned off to make rooms. Beyond the gable there is usually an extension called the *ur fang*, literally, "the ear-house," from its resemblance in position to that organ. On each side of the large courts fronting the halls are side-houses, *siang fang*, of one or two stories. The garden of a *foo* is on the west side, and it is usually arranged as an ornamental park with a lake, wooded mounds, fantastic arbours, small Buddhist temples, covered passages, and a large open hall for drinking tea and entertaining guests, which is called *Hwa-t'ing*. Garden and house are kept private, and effectually guarded from the intrusion of strangers by a high wall, and at the doors a numerous staff of messengers. The stables are usually on the east side, and contain stout Mongol ponies, large Hli horses, and a goodly supply of sleek, well-kept mules, such as North China furnishes in abundance. A Prince or Princess has a retinue of about twenty, mounted on ponies or mules.

The Duke (a grandson of the Emperor Kien-loong), who had to give up to the English his family residence, removed to a smaller one in the vicinity of the Confucian temple. About £3,000 was paid to the Government for the house and land then assigned to the British Legation.

The German and American Legations with those of Spain, Belgium, Italy, and Japan are lodged in houses in the same part of the city, purchased from private persons.

It is now much regretted by many that a position close to one of the gates opening into the country was not in the first instance secured, so that the advantage of country air could have been enjoyed within a short distance.

The London Mission Hospital was established in a house connected with the British Legation, in 1861, by

William Lockhart, Esq., M.R.C.S., and has since been removed to a more public position, a mile north of the Hata-men City Gate, in a principal street. One other English society, the Church Missionary,\* and four American societies, have been established in Peking: all are located in the southern half of the Tartar city. Three girls' boarding-schools, one boys' boarding-school, several day-schools, and a printing-office are in active operation, and the Methodist University is in a high state of prosperity.

Native free schools in Peking are not uncommon. Each of the banners has its school, and there are also special schools for the families of those who wear the yellow sash or waistband,—a sign of their descent from one of the Emperors. Rich mandarins also willingly contribute to charities such as these, and establish additional schools when needed. The boys are taught Chinese and Manchu; but only a small proportion of the pupils care to learn the latter language; if they do, it is as a stepping-stone to promotion. According to the usual Chinese system, one teacher has the care of about twenty boys. In one large school of about 160 boys there are about eight masters, and among these only one teaches Manchu. The parents of only one-eighth of the boys care for them to learn that language, and this accordingly is the amount of provision made for that branch of instruction by the founders of the school.

At the Tsung-li-ya-men ("Foreign Office"), there are five schools in operation for teaching as many languages,—the Russian, English, French, German, and Japanese. When the T'ung-wen-kwan was established about thirty years ago as a school for instruction in languages and European science, these schools became connected with that institution, and the pupils were taught by foreign professors in new buildings erected as an extended wing of the Foreign Office. Mathematical instruction was quite early commenced here for those of the pupils who were

\* The Church Missionary Society's work was subsequently resigned to the Society for the Propagation of the Gospel.

supposed to have made sufficient progress in the French and English languages. They were taught by a native mathematician, Li-shen-lan, assistant-translator of several European works into Chinese, who had the advantage of knowing both Chinese and European mathematics, and was himself author of some interesting mathematical works.

The Astronomical Observatory (Kwan-siang-t'ai) is in this quarter of the city. Its terrace overtops the city-wall, against which it is built, being about fifty feet high. It was built in A.D. 1296, in the reign of the Mongol Kublai Khan. The celebrated Kwo-sheuking, a native savant made the instruments of bronze, which are now exposed in the central court. In 1674 the Emperor Kang-hi ordered the construction of the present set of instruments, made by Ferdinando Verbiest, his President of the Board of Works. These replaced the old instruments on the terrace, and like those that preceded them they are of grey bronze, or as it is called, white copper. They consist of instruments for taking latitude and longitude, altitude and azimuth, with declination and right ascension, a large celestial globe, sextant, quadrant, a sundial, &c. Among them is a large azimuth instrument, sent as a present to Kang-hi by the King of France.

In a room opposite the entrance in the court below is a clepsydra. Five copper cisterns are arranged one over another beside a staircase. At eclipses the time is taken by an arrow held in the hand of a copper-man looking to the south; the arrow is three feet one inch in length; it is marked with hours from 12 noon to 11 A.M. The arrow rests on a boat which floats in the fourth cistern, and ascends as the water rises. The quantity of water and size of the cisterns are so adjusted that the time marked on the arrow agrees with the time of day as known by astronomical observation. A new supply of water is needed for each day.

Among the many spots worthy of a visit in Peking are the three Catholic cemeteries, all outside of the west wall. These are the Portuguese cemetery,

Obser-  
vator



as it is often called, outside of the P'ing-tse-men; the French cemetery four miles further to the north-west; and another for native priests and converts outside of the Si-pien-men. Of the three, the most interesting is the first, for though in the French cemetery are buried Amyot, Gaubil, and many well-known French missionaries of the last century, they are not equal in fame to Ricci, Schaal, and Verbiest, who, at an earlier date, laid the foundations of Roman Catholic prosperity in China.

In summer the entrance court is made attractive by the vines trailed over poles in the native manner, so as to form a broad spreading shade. Passing through these, the cemetery itself comes into view. At the south end there is a mausoleum on the right hand to Ignatius Loyola, and on the left to Saint Joseph, the patron of China. There are very imposing structures, with Latin inscriptions. The path conducts the visitor between them, through long rows of tombs regularly arranged in four rows from north to south, to the end of the cemetery, where there is a marble raised terrace. On the east is the tomb of Ricci, and on the west that of Schaal. It was the Emperor Wan-li, who, in 1610, gave this land for the burial of Matteo Ricci, who died in that year, after thirty-two years' residence in China. Before that time it had been the custom to transport the bodies of deceased missionaries from the provinces to Canton. The companion of Ricci, Pantoya, petitioned the Emperor to grant a burial-ground for the deceased, and the bestowment of a Buddhist temple for this purpose was the result.

The tomb of Ricci is at the head of two rows of tombs on the east side. Among those near him are Rho, Lombard, and Verbiest. After Ricci's death, the opinions he had advocated on the worship of ancestors and of Confucius were strongly opposed by Lombard, who, after much study and inquiry, came to the conclusion that all Chinese worship, whether of heaven, of ancestors, or of Confucius, ought to be forbidden to converts. The permission to retain these rites had been accorded to them by Ricci and his companions during the first three decades of the

missions, and there had been a flow of prosperity. The number of neophytes of high and low rank had become very considerable, and doubtless this liberality of opinion which characterized the early Jesuits had powerfully aided in facilitating conversion. The symbols of Buddhist idolatry are found here before the tombs of Ricci and others and on the terrace. The incense-urns, candle-sticks, and flower-jars, cut in marble, and arranged in the order followed in all Buddhist temples, show how great a willingness there was at the time of the death of Ricci to avoid opposition to idolatrous customs. This may be accounted for as a consistent development of the practice in regard to the use of images of the Latin church at home. Lombard, the successor of Ricci, as superior of the mission introduced a new set of opinions, which after many years of bitter controversy were confirmed by the Pope, and made binding throughout China. But these Buddhist symbols have never been removed, and no priest has ever ventured to deny that the old missionaries should be worshipped with incense and prayers. The prohibition from the Vatican of ancestors and the sages in this way. The laxity of the first Jesuits, though recommended by worldly prudence, was resolutely checked, and Roman Christianity undertook to extend her reign in China in a way as nearly as possible like that she has pursued in Europe. As a consequence, since that time she has made few distinguished converts from among the literati. Su Kwaug-c'hi and others were not followed by men so celebrated—neophytes of brilliant mind from the scholars' class ceased to join the Catholic community. It was in after years made a criminal charge against Christianity that it interfered with honour to parents. The Emperor Yung-cheng spoke in this way to the missionaries, and it was made a ground for persecution. The system of opposition to Confucianism, and the rejection of the old classical term for God, which had been greatly favoured by the early Jesuits, have had much to do in modifying the subsequent history of the missions. The converts have be-

come more and more foreign in their views, and in these times have come to look for protection and for every privilege very much to foreign aid.

The following account of the funeral of Verbiest illustrates the manner in which the obsequies of the missionaries are conducted. It took place March 11th, 1688. "The mandarins sent by the Emperor to honour the illustrious deceased arrived at 7 A.M., and at that hour we proceeded to the apartment where the body lay in its coffin. The Chinese coffins are large, and of wood three or four inches thick, varnished and gilt on the outside, but closed with extraordinary care to prevent air from entering. The coffin was taken to the street, and placed on a bier within a sort of richly covered dome, supported by four columns; the columns were wrapped in white silk, that being the Chinese mourning colour, and festoons of many-coloured silk hung from one column to the other, with a very pretty effect. The bier was attached to two poles, a foot thick and long in proportion, and was borne by six or eight men. The father superior and the other Jesuits present knelt before the coffin in the street. We made three profound inclinations down to the ground, while the Christians present were bathed in tears.

"In front was a tableau twenty-five feet high and four wide, ornamented with festoons of silk. At the bottom was a red piece of taffety, inscribed with the name of the missionary, Nanhwai-jen, and his dignities, in gold characters. Before and behind were bands of musicians and of standard-bearers. Then came the cross, in a large niche, ornamented with columns and various silk ornaments. Several Christians followed, some with flags and others with wax-tapers in their hands.

"Then came an image of the Virgin Mary and the child Jesus, holding a globe in his hand. A picture of the guardian angel followed, with more flags and tapers, and then a portrait of the Father Verbiest, habited as an official, with all the honours conferred on him by the Emperor.

"We followed immediately after in white mourning, according to the

custom of the country; and at intervals we expressed our deep grief by loud weeping, in the manner of the people.

"The body came next, accompanied by the officers named by the Emperor to do honour to the memory of this celebrated missionary. They were on horseback. Among them were the Emperor's son-in-law and chief captain of the guards. The procession was closed by a party of fifty horsemen."

The graves are made seven feet long and five feet wide, with a depth of six feet. They are paved, and built up with brick all round, and the coffin is placed in the centre upon two low walls of bricks a foot high. The graves are covered with a brick construction in vault shape, and surmounted by a cross. The tombs have consequently a semi-cylindrical appearance, the ends of the cylinder facing south and north. A few feet in front of the tombs are placed upright marble slabs, inscribed with the name, date of arrival in China, date of decease, and age of the missionary.

The evidence to be gathered from the tombs in regard to the longevity of the missionaries is favourable, and shows the climate of Peking to be well suited to European constitutions. A few have lived forty years in China, a considerable number twenty-five, and a very large proportion sixteen. From a cursory view of these monuments, it may be concluded that a missionary may hope to live twenty-five years in this country.

The chapel has disappeared, but there is an old arbour for meditation at the north end of the cemetery. Schaal's tomb is on the west side. He was in disgrace when he died; but the Emperor Kang-hi, in consideration of the fact that he had been a faithful servant of his dynasty, caused a handsome monument to be erected over his remains on the west side of the cemetery, where he heads a double row of tombs, as does Ricci on the east.

Proceeding from the Si-chi-men, the north-west gate of the city, the visitor arrives, after travelling a mile, at the temple called Ki-lo-si, a handsome structure of the Ming dynasty, formerly noted for its show of the Mau-tan peony. West of this is the "temple

Wu-t'a-si

of the five towers," Wu-t'a-si. In the reign of Yung-lo, nearly five centuries ago, a Hindoo from the banks of the Ganges, named Bandida, came to Peking with five gilt images of Buddha, and a model of a diamond throne, as gifts to the Emperor, who ordered the erection of this monastery to receive him. In one of the courts was erected, according to the Indian model, a square marble terrace, fifty feet high, inside of which winds a staircase leading to the top. On the terrace are five pagodas, each twenty feet high, engraved with Hindoo characters and figures.

At a distance of little more than two miles (seven *li*) from the Si-chi men, is the Great Bell Temple, built in the year 1578, to accommodate the bell made a century and a half previously, in the time of Yung-lo. This beautiful triumph of the bell-caster's art is twelve feet in height, and is hung in a tower at the back of the temple; it is struck externally by a large wooden clapper, when, on occasions of public or private distress, it is desired to invoke the attention and aid of Buddha and the Bodhisattwas. It is inscribed inside and outside with Chinese characters, consisting of extracts from the text of the Lotus of the Good Law (Fa-hwa-king), the Sutra of Amitabha Buddha, and the Long-yen-king. There are also sentences in the Devanagari writing. The bell may be heard at many miles' distance: at present no such fine work, or on so large a scale, is done at the Peking bell-foundries. But the process may be constantly observed in the production of coarsely made and cheap bells just outside of the Shun-chi-men and Hadamen in the Chinese city.

At the north-west angle of the Peking wall commencing from the Si-chi-men, as the gate there is called, a stone road formed of rectangular blocks of sandstone is laid to the parks lying in that direction, and specially to the Yuen-ming-yuen. Branches of this road conduct to the various gates of these parks, and along the banks of the lake Kwun-ming-hu, as far as to the hills at Hiang-shan.

Wan-shen-shan is a hill once covered with ornamental buildings, which were all set fire to in 1860 by the allied troops. It overlooks the lake on the

north, and commands an extensive view of Yü-t'siuen-shan, of the city, the western hills, and the strip of country ten miles wide lying between them. The gate of Wan-shen-shan park is at Hai-tien, and is seven miles from the north-west corner of Peking. Entering the gate and passing through a mass of burnt buildings, where the Emperor on his visits was formerly entertained, the hill, which, like all the hills in this region (on account of the prevalent direction of the water-flow), winds from north-west to south-east, is mounted by the eastern shoulder to the top. It is crowned by a Buddhist building, the highest of a series, reaching down the steep incline to the stone parapet which bounds the lake underneath. These erections formed the parts of a monastery occupied by yellow-clad lamas, about six in number, whose duty was to recite prayers on behalf of the Emperor. All is now a dismal ruin, but the stone staircase by which the visitor descended still remains, as does the building on the summit, a small temple constructed entirely of beautifully wrought copper, and many portions of the buildings which were not easily destroyed. The copper temple is double roofed, is twenty English feet high, and has a marble staircase with balustrades on three sides. It contains an image of Shakyamuni, and the apparatus for worship. The inscriptions over temple doors and on ornamental gateways are all Buddhist. The Hindoos must have the credit of introducing into China, with Buddhism, the habit of connecting the ornamentation of pleasure-grounds with the mythology and modes of thought of the religion.

Along the water's edge are two large stone lions, and three ornamental gateways, all much injured by fire; near them is a large marble boat, rudely shaped, and placed there as a monstrous curiosity.

The name of the lake, Kwun-ming-hu, is very ancient, and is imitated from the Han dynasty, which used this name for an ornamental water at Singan-foo, the metropolis of the period, in the province now called Shen-si. A good view of it is obtained from the island temple on the east side, reached by a bridge of seventeen arches, which

connects it with the imperial cemented road that here borders the lake. The temple is dedicated to the ruler of rain. One of the ornaments on the cemented road is a large bronze cow. A remarkable bridge, in another part of the lake, is thirty-one feet high, with a span of twenty-four feet. It is called from its shape Lo-kwo-chiau, Hunchback bridge.

The ornamental structures on Yü-tsiuen-shan, the next hill to the west, were less injured in the war than those of Wan-sheu-shan. Two or three pagodas, very conspicuous from many points in the surrounding country, serve to characterize this park. The name, Jade Fountain Hill, is taken from a springing well of abundant water at the foot of the hill, which, besides filling a small lake just by, helps to feed the lake south of Wan-sheu-shan, and the Peking city reservoir outside the Si-chi-men. This, and other water from the valleys of the western hills, supply the ornamental lakes in the city, and also the moats. The water comes chiefly from Pi-yün-ti and Hiang-shan, winds to the north of the two hills and pleasure-grounds which have just been described, and goes by Hai-tien to the above-mentioned reservoir. It ultimately finds its way east of Peking by the Grand Canal to Tung-chow.

The buildings of an ornamental character in the Yü-tsiuen-shan park are chiefly Taoist, as those of Wan-sheu-shan are Buddhist.

The Summer Palace, or Yuen-ming-yuen, is a little more than half-a-mile from Wan-sheu-shan on the north-east. It has eighteen gates and forty beauties, at least so say the official accounts. The range of halls, before the burning, for court ceremonies and private convenience, very much resembled that of the palace in the city. This was rendered necessary by the length of time which, in former years, the Emperors spent at this suburban residence. All that will be said here of the Yuen-ming-yuen is that the buildings were most extensive, the ornament highly elaborate, the grounds laid out with as much effect as a level plain would admit of, the treasures of art and curiosity most various, abundant and rare, and all the arrangements complete for the entertainment during half-a-

year of the Emperor, his wives and attendants. The Dowager Empress and the Emperor have been urged to rebuild the burnt halls and restore the old appearance of the place, on the ground that it is essential to the proper maintenance of the court dignity, but they have steadily refused to commence the suggested reparations till rebellion was crushed out. The Japanese war indemnity is a further hindrance. The park wall of the Summer Palace is surrounded by a circle of soldier's villages, where detached bodies of hannelmen reside for its constant protection. Each village is regularly built in barrack-fashion, and belongs to a particular banner.

There are also several smaller parks, granted to the Princes for their use during the stay of the Court at the Summer Palace, or belonging to the nobility and Ministers of State.

On the north side of Peking there is an open plain a mile wide, used as a review ground. Just beyond it is seen a large Lama temple called Hwang-si. A remarkable monument was erected here during last century by the Emperor Kien-loong to the memory of a Lama, from Thibet, whom he invited to Peking, and who died there of small-pox. His rank was that of Banjan Bogda, and he was second only to the Dalai Lama. The monument is a handsomely carved mausoleum in marble. On its eight sides are engraved scenes in the Lama's life, including the preternatural circumstances attendant on his birth, his entrance on the priesthood, combats with the unbelieving, instruction of disciples, and death. His body went back to Thibet, but his clothes are buried here.

The Mongols who come in the winter to Peking made their prostrations before this monument reverentially, and place upon it, as offerings, small silk handkerchiefs and other things. This is the explanation of the occasional presence, on different parts of the monument, of handkerchiefs tied by strings or held by a small stone to prevent the wind from blowing them away.

The circumstances connected with the Banjan Lama's visit to Peking, and the consequent erection of this monu-

Yellow  
Temple

ment, are mentioned in "Turner's Embassy to Thibet."

Passing by the Russian cemetery, where, for more than a century, the bodies of deceased Russians, belonging to the ecclesiastical mission, have been laid, we reach the Altar of Earth. The park enclosing it was occupied by the allied troops in 1860, when the adjoining city-gate, An-ting-men, was given up to them.

The altar is a square ring terrace, enclosing a square lake or tank. The terrace is in circuit 494 feet four inches, while the lake is eight feet six inches deep and six feet wide.

On the north side is a double terrace—the upper sixty feet square, and the lower 106 feet square, and both six feet in height. The paving bricks are in multiples of six and eight. Thirty-six and sixty-four are the favourite numbers, for we have now come into contact with Yin, the principle of darkness, which affects a square form and even numbers, just as in the Temple of Heaven the Yang principle was represented by roundness in form and odd numbers.

Stone shrines for the tablets of the spirits of mountains and seas are placed on the second terrace. Arranged opposite to each other, east and west, are shrines to five mountains of China, and several more in Tartary and Manchuria. Next to them are the four seas on one side and four lakes on the other.

On the first terrace the central tablet is dedicated to the spirit of imperial earth. Six tablets to the Emperor's ancestors are arranged on the right and left as companions to it.

The principal sacrifice is offered at this altar on the day of the Summer Solstice. There is, near the altar, a pit for burying a bullock. At the Altar of Heaven, when the bullock is burnt, the Yang principle, in the sacrifice, is supposed to go upward in smoke and flame. At that of Earth, on the contrary, when the victim is buried, the Yin principle descends in connection with death and corruption.

On the east side of Peking, half a mile beyond the Chi-hwa-mer, is the Altar of the Sun. The worship of the sun and moon with the stars is prescribed in the Book of Rites, *Li-Ki*, dating from about the com-

mencement of the Christian era, or earlier. Like the other altars, this one is enshrined in evergreen groves. The sacrifice is offered at the vernal equinox. No companions are placed on the altar to share in the sacrifices with the sun. This is in marked contrast with the custom at the Altar of the Moon on occasion of the autumnal equinox, when the seven chief stars of the Great Bear, the five planets, the twenty-eight constellations, and the remainder of the stars, all have their tablets on the altar in conjunction with that of the moon. The sun is too-bright a luminary to share his honours with the stars.

The Altar of the Sun with its park are on the south side of the stone road leading to Toong-chow. Opposite to it, on the north side, is the temple called Tung-yo-miau. A copper mule placed here furnishes a significant illustration of the superstition of the Peking people. It is touched for various diseases, in hope of a cure: eye patients touch the eyes, consumptive patients the chest, those who have ulcers on the leg, the leg; the part affected is, in all cases, the part touched and rubbed. The mule is of about the natural size, and is much worn and kept bright on various parts by incessant rubbing of sick persons. As usual in this kind of Taoist temple, the torments of hell, as borrowed by the Taoists from Buddhism, are depicted with great minuteness on the walls of some of the rooms. The chief divinity worshipped in this temple is the spirit of the eastern mountain, the celebrated Tai-shan, in the province of Shantung. Special offerings are presented on the Emperor's birthday, this divinity being the bestower of good luck.

The old rampart of the city, as known to Marco Polo, is met with a little, to the south-east of the sun temple. But it is best preserved on the north side, two miles from the gates, where a long and lofty earth-mound exists, some miles in length, but disappearing where the roads from the city northward cross its direction.

This account of Peking will not be extended farther from the walls, except to describe the Ming Tombs and the Great Wall.

The Ming Tombs, called colloquially *Shi-san-ling*, "Tombs of the Thirteen Emperors," were, as the name indicates, the last resting-places of thirteen of the Ming Emperors. The first and second were buried at Nanking,—their capital, and the last, on a hill near Pi-yün-si, by command of the Manchu rulers, when they obtained the empire.

It was for the Emperor, usually called Yung-lo from the title affixed to his reign, that this beautiful valley was selected as a cemetery. It is six miles in length, and thirty miles distant from Peking on the north. In the official accounts there are, from the entrance of the valley to the tomb of Yung-lo (known as the *Oh'ang ling*), six stages. The first, *Lung-sha tai yai*, was an ornament which has disappeared. The second is the marble gateway dating from A. D. 1541. This is probably the finest pailow in China; it is constructed of fine white marble. The fashion in China in building a wooden pailow is to roof it with green or other tiles over each compartment. Viewed from a distance this magnificent gateway seems to be so roofed; but, on nearer inspection, it may be seen to be cut in solid marble. It is ninety feet long by fifty high. The carved work consists of squares of flowers and was formerly painted red and green.

To the north of the gateway is a stone bridge, and there grew formerly in front of the bridge two high pines. Beyond it were six rows of pines and cypresses on each side, extending for three *li*—an English mile—to the Red Gate. Houses on a large scale were formerly standing here, where the Emperor, on arriving, changed his clothing, and passed the night. Many attendants and gatekeepers resided here.

From this gate the visitor advanced through an avenue of acacia-trees to the fourth stage,—the Dragon and Phoenix Gate. He was now within the park wall, roofed with yellow and green tiles, which proceeded east and west to the hills, over which it wound its way to the north at the back of the tombs. This spot, the fourth stage, was further marked by two pillars carved with dragons, and seven marble bridges with elegant balustrades. At present this wall has almost entirely

disappeared. Clumps of foliage appear at intervals, enclosing yellow-roofed buildings on the edges of an irregular semi-circle bounded by the hills. These are the tombs, some at three and others at four miles' distance. The road to them is first diversified by the fifth ornament of the Ming Tomb, the pailow,—a monument to Yung-lo, erected by his son. The Emperor Kien-loong wrote a poem, which was a century ago, engraved on the back of the stone. Four stone pillars, each tipped with a griffin surround this erection. The monument rests on an enormous stone tortoise, twelve feet long.

Beyond this point begins the avenue of animals, cut each of them in colossal size, out of one piece of bluish marble. There are two pairs of lions, two unicorns, two pairs of elephants, two of the *ki lin*, and two of horses. One pair stands, and the other pair sits or kneels. The elephants are thirteen feet high, by seven wide, and fourteen feet long. Beyond the animals come the military and civil mandarins, of whom there are on each side six. Each figure is also one stone. The military figures are carved, to represent coats of mail extending to the knees with tight sleeves. A round cap covers head and ears, and hangs on the shoulders. The left hand holds a sword, the right, a baton, or *ju i*. The civil officers have long hanging sleeves, with a sash round the waist, which falls to the feet before and behind, with a long tassel. They wear a square cap, under which their long ears are seen exposed. The girle consists of embroidered squares. This square embroidered breastplate is fastened by a sash round the neck which hangs down the back.

The Ming dynasty dress resembles the ancient Chinese style as well as that of the old west. The Tartar style now introduced has tight sleeves, a loose cape or jacket which hides a plain sash, and a much simpler cap with ball at the summit, while it retains only in the way of elaborate ornament the embroidered breastplate. It also has a long necklace borrowed from the Lama religion.

In dressing up the idols in Taoist temples everywhere in China, the old style is preserved. In Buddhist temples, the idols have an Indian

costume. The human figures are all nine feet high, and were first placed here with the animals in 1436.

Beyond them is the triple gateway called Lung-hwa-men, consisting of three elegant pai-fangs, and forming the sixth and last ornament in the approach to the tombs.

Then the land descends for a time; there is a declivity of twenty feet, and a broad valley worn low by rain-floods is crossed. Gradually it ascends to a stone-paved road, which leads to the tomb of Yong-lo, through extensive persimmon orchards.

Arrived at the tomb, the visitor is conducted through an entrance court and hall and a second court to the sacrificing hall, where, by orders of the Manchu Emperors, offerings are still presented to the long-deceased sovereign of a fallen dynasty. The roof of this hall is supported by eight rows of four pillars each. It is seventy yards long by thirty deep. The pillars, brought from the Yunnan and Burma teak forests, are twelve feet round and thirty-two feet high to the lower ceiling, which is of wood in square painted panels. Above this ceiling is the true roof, which taken roughly may be sixty-four feet high. On the sacrificial table in front of the tablet are placed flower-jars, candle-supporters, and an incense-urn in the centre. The tablet is contained in a yellow flowery roofed shrine on a dais behind the table. To the hall terrace there is an ascent of eighteen steps, with elaborately carved balustrades extended round the whole building. The roof at the ends is carried out about ten feet from the walls.

Leaving this magnificent hall, and passing another court, planted, like those preceding, with cypresses and oaks, the stranger is introduced to the actual tomb. A passage thirty-nine yards long leads through solid masonry up to the mound, the door of which is carefully closed with masonry. At this point the single passage divides into two, which lead by a long flight of steps, the one east and the other west, to the top of the grave terrace. Here, in front of the mound, and immediately above the coffin passage, is the tombstone, an immense up-

right slab, inscribed with the posthumous title, "The tomb of Cheng-tsu wen Hwang-ti." The name may be translated, "the complete ancestor and literary emperor." He is known in history as *Cheng-tsu*, the title conferred after his death. According to the custom of all dynasties, the proper name is not allowed to be mentioned, and during life each Emperor is spoken of simply as "His Majesty," or "The Emperor." The stone was painted with vermilion, and is three feet thick, two yards wide, and proportionally high. The mound is more than half a mile in circuit, and though artificial, looks quite like a natural hill, it being planted with trees to the top, principally cypresses and oaks. The famous white pine, the trunk of which seems to the stranger eye to have recently had a thick coat of whitewash, does not grow here, on account of the want of lime in the soil. There are fine specimens in the courts here of that species of oak called by the Chinese *po-lo*, which is fed on by wild silk-worms, and is useful in marketing, the leaves, which are very large, serving as wrapping-paper.

Ten miles from the Ming Tombs, on the south-west, lies the busy little town of Nankow, through which passes the traffic between Kal-gan and Peking. It is at the opening of the famous historical pass Kü-yung-kwan, extending through water-worn valleys of the Tai-hang range for forty li, or thirteen miles, from Nankow to the Great Wall. This stupendous structure is seen here to great advantage, for it was repaired in the Ming dynasty, and completed in the best manner at this important point. The same is true of Ku-pei-kow, another great pass into Mongolia, on the Jehol road. The wall was measured there by members of Lord Macartney's suite in 1793, and found to be twenty-five feet thick at the base and fifteen at the top. The use of strong granite foundations and bricks above, cemented with lime in the vicinity of important passes, give it the appearance of great strength. It winds over the hills as it finds them; whether the incline be steep or gentle, it goes boldly forward, often capping the highest ranges. At a distance, the traveller's attention is ar-

rested by a white curved line passing along the hills. The prominences seen at intervals like telegraphic beacons are the towers. Approaching nearer, he notices it mounting a steep in terraces, like the successive steps of a gigantic staircase. The towers are erected with arched windows and doorways, and the introduction of wooden beams is avoided. The impression made on the mind after inspecting these towers, and observing the tiers of hewn granite of which the Great Wall in its lower part is constructed, and the wonderful way in which it traverses the mountains, is that a strong military government alone could have undertaken such a work. The decision and energy of a conquering dynasty are manifested in the boldness of its plan. Regarding the hill ranges as nature's boundary for the Chinese Empire, the builders often despised the easier labour of carrying the wall in a straight line across a valley, and have preferred to produce an impression of power and grandeur by climbing heights where assuredly they would meet no enemies but the wolves and tigers which inhabit these mountains. If built partly for strength and for defence, the wall was probably intended just as much for impression. And the aim has been secured. The Mongols of to-day regard the *Chagan herem*, or white wall, as the natural limit of the grass land. North of it they roam at will with their flocks and herds over boundless steppes of pasture. South of it they descend into a well-tilled country, where wheat and millet take the place of the upland prairie, and an alien people follow those civilized arts and professions for which the roving Tartar feels himself as much unsuited now as he did thousands of years ago. He, therefore, reverses China for her power and civilization, and makes no new attempt to conquer.

The passes in the wall are exceedingly numerous. The water flowing south-east from the great plateau has cut many valleys in succession parallel with each other, and entering the Peking plain, each with its tributary stream at distances only a few miles apart. Each of them as it crosses the wall has its gate, which is used by the agriculturists and shepherds of the

vicinity, and, where coal-mines occur, by the miners and mule-drivers.

The Great Wall, so far as it owes its origin to the Emperor Tsin-shihwang, was erected B. C. 213, five years before the death of that conqueror. Little of his work now remains. The inner Great Wall, or that which passes the Ming Tombs valley a little higher up, and is seen at Pa-taling, in the Nan-ken Pass, was built in the sixth century by the Wei dynasty, under the Emperor Wang, A. D. 542. So states the Russian Archimandrite Hyacinth in his "Reflections on Mongolia."\* He adds that 50,000 workmen were employed in building it, and that it passed to the north of the present Tai-chen in Shansi. But the length of this wall, and the points to which it extended, cannot be known with certainty. The tradition—not mentioned by Hyacinth—should also be kept in view that the pass *Kü-yung-kwan* received its name from the location (*ku*) there of workmen (*yung*) employed by Tsin-shihwang. Hyacinth further says that the same wall was rebuilt fifty-four years after on the same ground.

When the native Ming dynasty drove out the Mongols in 1368, they decided on re-erecting the wall along the north border of Chibli. The same author says:—"The erection of the brick and granite wall as a fortification was first undertaken in China by the Ming dynasty in the fourteenth century. At this time it was the custom to compact such walls with lime. Hence, the opinion must be entirely given up that the old Great Wall was built of stone and bricks." But on the exact situation of those parts of the wall which were erected by the Ming dynasty history speaks without distinctness.

I shall only add here that the difficulty of recognizing some of the old names of places, and the habit indulged in by the Court historiographers of abridging the original records when compiling their histories, still require, even after the valuable investigations of the Russian sinologue, that we should receive with hesitation some of his conclusions. The stone monuments erected during the re-erection

\* German translation, page 33.



of the inner wall at certain points have still to be examined, and I think, from recollection of one which I saw a few years ago, that an examination of them will lead to the

conclusion that the work of the Ming Emperors was only partial, and that much of the granite and brick wall was in existence before their times.







